Remember Mr. Katz' Letter! 13 Days To Go Before Xmas!

INCREASE GROSSES!

Publix Opinion

The Official Voice of Publix

REDUCE COSTS!

Vol. III | Publix Theatres Corporation, Paramount Building, New York, Week of December 12th, 1930 | No. 63

BIG PROFIT-IMPACT PLANNED FOR OPENING MONTHS OF NEW YEAR

NEW BOOKING DEPT. SET-UP ANNOUNCED

Adapting the organizational set-up of Film Buying and Booking to the recently announced Management realignment, Mr. Sam Dembow, Jr., announces a new booking line-up both in the home office and the field.

"Changes which have been effected," Mr. Dembow said, "are designed to coordinate interlocking functions of the two divisions of operation by perfecting means of cooperation and contact between booking and management forces. In effect, they will combine the two into one smoothly coordinated and interrelated whole."

One of the primary purposes of the new alignment is to provide a closer contact and relationship in the field between our booking representatives and both the theatres and the local representatives of the various distributors. A majority of film buying will eventually be done in the field, by the division bookers, division directors and division managers, under supervision of Messrs. Dembow and Netter.

"Under the new alignment," Mr. Dembow stated, "manpower in charge of buying and booking is so distributed as to secure maximum effectiveness in servicing both the individual theatre and the circuit as a whole."

Associated with Mr. Dembow, Mr. Leon D. Netter will supervise all details of buying and booking.

(*Continued on Page Four*)

Film Business Changes With Each New Picture

"We are in a new business with every picture we play!" That is the way Mr. John Balaban sums up the essential difference between the motion picture business and any other mercantile activity. Because of this, it becomes imperative that theatre managers and advertising men be always on their toes so that they can instantly start off in any direction demanded by the constantly changing nature of their business, according to Mr. Balaban.

"The merchandise of most retailers to the public," said Mr. Balaban, "with the possible exception of a few style changes, generally remains the same. The basic appeal and selling tactics also rarely vary. This is not true of the picture business. A theatre may play a rip-snorting, blood and thunder action picture like "Hells Angels" one week, a sophisticated salon picture like "The Lady Lies" the next week, and a kid picture like "Tom Sawyer" the third week. This assortment not only may happen but MUST happen in a well run theatre, for variety is one of the fundamental requisites of effective booking. The manager or advertising man who uses the same methods in selling "Hells Angels," "Lady Lies" and "Tom Sawyer" wouldn't last a week in this business!

Leisure Hours Important

"The theatre also differs from most mercantile enterprises in that, unlike retail stores, its peak business depends upon the leisure hours of its public. These leisure hours are seldom at a fixed constant. Daylight saving time, foot-

(*Continued on Page Two*)

CHANGE ITEMS ON AD BUDGET AS NEEDED

Increased space may be given to pictures which are particularly suited to newspaper advertising rather than other means of selling, states Mr. A. M. Botsford, providing expenditures in the other two advertising accounts are proportionately less, and the total for the three does not exceed the budget for all advertising.

"'Two or three instances which have come up lately indicate that managers are adhering to their budget so strictly that they will not expand their newspaper budget at the expense of their exploitation budget," Mr. Botsford said. "In other words, they feel they cannot take anything away from Account 10 budget in order to increase Account 8 budget.

"Certain pictures lend themselves to newspaper advertising and others to outside means. Managers should realize that their total advertising budget has been divided into three parts for gen-

(*Continued on Page Three*)

GREAT FILM!

"Fighting Caravans," long heralded and now completed, is another addition to the procession of Paramount hits, agree all who have seen this majestic production in its finished form.

"Looked at 'Fighting Caravans'," Mr. Adolph Zukor wired Mr. Kent, from the Coast. "It is a great picture and will be great entertainment."

DECEMBER IMPETUS TO BE CARRIED INTO JANUARY

With the latest magnetic coin product consistently doing its stuff at the box-office, and the new theatre management set-up directly concentrating Publix executive brain-power on theatre operation, the stage is set for a concerted post-holiday profit effort that will boom January and February far into the money heights of next year's calendar.

Pouring in from every sector of Publix operation, enthusiastic responses to Mr. Katz' request for a 10 per cent increase in gross in every theatre during December bear eloquent testimony to the fact that Publix showmen are thoroughly aroused and seriously mean business. The impetus from this December activity will be carried over to the opening months of the new year, thus starting off 1931 with a profit bang.

"The opening months of the new year," said Mr. Katz, "particularly the first two weeks in January, mark a weak spot in the theatre calendar. We must mobilize our entire strength as showmen to combat it. We have the product now. We have the manpower machinery. With the proper determination, resourcefulness and energy this off-period can be converted into one of substantial profit. That is the goal upon which all our energies must be concentrated."

The Home Office is doing everything in its power to facilitate this profit period. Particular attention is being paid to bookings, according to Mr. Dembow, so that every theatre will be able to present its strongest selling front before the public during this period. The same is true for shorts and other

(*Continued on Page Five*)

"BLUE ANGEL" TOPS RIALTO RECORD!

Opening Friday of last week at the Rialto Theatre, "The Blue Angel" hit Broadway with a wallop, forcing early openings and midnight shows to take care of the crowds which surged to see Emil Jannings' first talking picture and get another look at Marlene Dietrich. Grosses for the opening three days set a new all-time record, eclipsing opening records of "Feet First," "Animal Crackers" and "The Trespasser." The latter formerly held the opening three-day record aided by personal appearance of Gloria Swanson the first day.

Not only did "The Blue Angel" immediately take its place with

(*Continued on Page Four*)

Letters Win Thanks Of Mr. Katz

Matching the enthusiastic determination of their Home Office seniors, Publix manpower in the field staged a magnificent response to Mr. Katz' request for greater grosses during December. Hundreds of letters, pouring in from every section of Publix operation, all struck the same, sincere, resounding note: greater concentration of effort for bigger December grosses.

"I should like to express, through the medium of Publix Opinion," said Mr. Katz, "my thanks for the splendid response to my letter. The personal touch contained in nearly every one of them was particularly gratifying. I enjoyed getting and reading them very much. I have every confidence that the enthusiastic determination contained in each letter will be reflected in the ticket-selling activity necessary to attain our objective."

BOX-OFFICE!

Screened for the home office last week, "The Right to Love" was voted a place at the very top of the list of Paramount money product currently being released.

"'The Right to Love' is one of the outstanding pictures of the year," Mr. Katz said. "Ruth Chatterton contributes the finest performance of her stage or screen career to a moving story, a monumental production. 'The Right to Love' is unmistakeably box-office."

New, noiseless recording puts the picture at the apex of sound achievement.

COMMERCIAL AD SHORTS GO BIG!

Carrying with it a forecast of the tremendous development possibilities of sponsored entertainment pictures in Publix theatres, announcement is made that the Westinghouse Electric and Manufacturing Company has contracted for a series of one reel acts to be shown in Publix theatres throughout the country.

Of even greater interest to the industry is the definite announcement made by Home Office executives after weeks spent studying audience reaction during the showing of two commercial subjects in New York and other theatres, that they are being received by the public with all the favor of supremely fine, entertaining, front show shorts.

The two shorts are Chesterfield's "Movie Memories" and Lysol's "A Jolt for General Germ," which are being shown at the Rivoli, the Rialto and the New York Paramount. Both resulted in audience comment of the finest sort, none of the patrons feeling annoyed by the advertising credit lines.

Westinghouse Contracted

The following important contracts have been signed:

Westinghouse Electric and Manufacturing Company signed for a series of one reel acts presenting outstanding, top-notch, nationally known radio personalities. Presentation will be done in Paramount fashion.

Texas Oil Company will present thirteen cartoons drawn by Fleischer and ranking in entertainment value with Paramount Talkartoons. Popularity is assured!

Lehn and Fink, manufacturers of pharmaceuticals, cosmetics, etc., have contracted for a series of shorts advertising Dorothy Gray Beauty preparations. The series will show the historical progress made by women the world over in the matter of self adornment.

Theatres Profit

Income possibilities of these shorts from company standpoint is tremendous, with each theatre profiting. Not only do the theatres save the cost of a short feature, but on top of this derive a definite sum representing the income from "space" which will be added to theatre balance sheets.

These pictures are being produced by Paramount Business Pictures, Inc.—a wholly owned subsidiary of Paramount Publix.

The utmost support on the part of Publix personnel in the exhibiting of these subjects has been requested by Mr. Katz. Past issues of Publix Opinion have carried definite instructions issued by Mr. Katz on this matter.

TRADE PAPERS

Managers, district managers and division managers are not supposed to subscribe to trade magazines locally. Special rates are secured through the home office, and all subscriptions for trade publications should be put in here. Do not renew any subscriptions locally; renewal bills coming in should be sent to Lem Stewart. No bills will be okeyed for local subscriptions, and any manager subscribing locally to a trade paper will have to pay for it personally.

A. M. BOTSFORD.

NEW YEAR'S COIN GETTER!

A great bet for a sure-fire sell-out on New Year's Eve is an adaptation of the stunt noted on page 3 of Publix Opinion for February 7th, 1930, calling for a tie-up with a leading hotel for a theatre-dinner-dance party. Especially this year will people go for an inexpensive celebration.

Refer to your bound volume of Publix Opinion for further particulars on an idea which can be made one of the most outstanding social functions of the year in your town. Don't waste any time getting started on this idea! Plan now to reap box-office dividends later!

H.O. To Handle Credit Detail On Ad Films

Contractual relations of Publix with the firms supporting the sponsored entertainment films being produced by Paramount, states F. L. Metzler, are such that all financial arrangements must clear through the home office.

As far as the weekly profit and loss reports of individual theatres are concerned, theatre managers will not show an income credit or charge. This does not mean that each operation will not receive credit, however, for each theatre will be credited on the company records at the home office.

For theatres operated under a partnership arrangement, credits and payments of credits will also clear at the home office.

RECIPROCITY

Publix theatres will reciprocate for cooperation from Fox theatres on Paramount Prosperity Week, by observing Fox Anniversary Week, January 18th to 24th, when as many Fox films as possible will be included in Publix bookings, Leon Netter states.

P. O. TO STRESS DIVISIONAL HIGHLIGHTS

To more fully acquaint all of Publix with the merchandising achievements of the various divisions in the circuit, and to promote in greater detail the "Know Your Organization" policy inaugurated by Mr. Katz, Publix Opinion will begin to publish, within the next few issues, special sections devoted to the outstanding selling history, and personnel of the various company divisions.

The first division to be so treated will be New England. Section will include the stories of special occasions, unusual or outstanding merchandising feats, outstanding showmanship as evidenced in the handling of programs, advertising campaigns, etc. Material will be published as soon as compiled.

Other divisions will be treated from time to time.

As planned, these special sections will be a crystallization of the outstanding ideas and achievements of the section of the country considered. Routine accomplishments are of no interest in this connection, and managers are urged to bear this in mind when preparing their reports. Publix Opinion has no set formula in this connection but asks each person co-operating to behave as if he were editing the paper, and to select from his store only those things that would prove of greatest benefit to the circuit at large. One person will be designated in each division to gather and collate all material.

This broadcasting of basic merchandising ideas, which no doubt differ in various parts of the country, should prove stimulating to jaded minds getting tired of repeating the same activity time after time. What is an old story in New England, may be just the magic touch necessary in the south or west, and vice versa.

Similarly, what the veteran showmen may teach the younger men in the business is bound to be helpful, while the fresh ideas of new blood may add just the proper dash to the plans of the oldtimers. Get your material set now. It will be called for soon enough.

IMPORTANT!

In one of its periodic checks on music played throughout the country, the Society of Authors and Composers is sending or has sent questionnaires to all theatre managers. These must be returned to the Society fully answered for the date requested.

To expedite the answers, Boris Morros of the Music Department advises that the following be borne in mind:

Where theatre has live talent, organist, or orchestra, list titles of song and publishers from their sheet music.

For sound pictures, list name and producer of picture. Do not try to list the music in the production.

For the newsreel, give name of the producer (Paramount, Universal, etc.), and issue number of the week of .....(give date).

If exit music, intermission music, or non-sync music is used for any purpose, list name of the record, (Victor, etc.), and the title of the composition.

Limits Set On Advances To Employees

Salary advances to employees are not to be made except within certain limitations, F. L. Metzler states in advising managers that henceforth they will be held to strict accountability on this matter. No advance is to be made in excess of an employee's salary for one week, and the amount is to be repaid when he receives his weekly salary. Loans to be repaid in installments are prohibited.

"The custom of making small salary advances to theatre employees, although never discouraged," Mr. Metzler said, "has been permitted with the understanding that every advance must be returned at the end of the week.

"In many instances managers have exceeded their authority to make advances, and several have been unable to reduce their petty cash funds bcause of the large number of I. O. U.'s and other items not pertaining to theatre operation."

FILM BUSINESS CHANGES WITH PROGRAM

(*Continued from Page One*)

ball games, elections, holidays, local celebrations and many other happenings, both foreseen and unforeseen, may so affect the leisure hours of the public as to necessitate temporary alterations in the theatre's normal operating routine in order to derive the maximum benefits from these events.

"Let us take Thanksgiving Day as an example. On Thanksgiving Eve, as on the eve of every holiday, most people have a tendency to stay out late because they don't have to worry about getting up next morning. A number of them will not go to the theatre because of the feeling that "it is too late to take in a show." If the enterprising manager, however, had foreseen this condition and moved his schedule ahead for that day, particularly stressing in his advertisement a late show on Thanksgiving Eve to enable late-comers to see a COMPLETE SHOW, he would augment his normal holiday evening gross by the appreciable receipts from all this additional late business.

"My point is that, because of the unique nature of our business, every theatre manager and advertising man must be on the alert EVERY DAY in order to derive the maximum profit from his operation. Every day is different. Every day may bring a new problem, a new twist, or a new angle to exploit in his business. There is only one way to cope with such a situation. That way has repeatedly been stressed by Mr. Katz:

"Lock yourself up in your office for ONE hour EVERY DAY! That hour is to be devoted to a concentrated, co-ordinated and undisturbed thinking on this subject and this subject ALONE!

"What can I do TODAY that will increase my receipts TOMORROW? Can I discover any new angle on my feature? Is there any way in which I can sell my ENTIRE PROGRAM without increasing my expense? Have I overlooked any possibility for effective exploitation? Is there any local happening tomorrow making it advisable to revise my schedule for additional business? How can I make TOMORROW'S business BIGGER than YESTERDAY'S?"

"Ours is a specialized business and it requires a specialized manpower to run it successfully. I am firmly convinced that the men behind Publix theatres are the best in the industry. They occupy their positions because of an innate ability for quick thinking, adaptability, and resourcefulness under the pressure of changing circumstances. If these men would daily concentrate all these estimable qualities upon the shifting changes of their operations with a view to augmenting theatre profits, there is no power on earth which could prevent the attainment of that objective."

What Have You Planned For To-morrow?

A DAILY one hour self-quiz on how to improve tomorrow's business is specifically recommended by Mr. Katz to increase grosses.

HE speaks from the mature experience of a successful theatre operator and showman. It has helped him attain his position. It will help you!

LOCK yourself in your office for one hour every day. Don't let anyone or anything disturb you. Wash everything from your mind. Then bring all your thinking to bear upon one single problem: How can I make TOMORROW'S Gross BIGGER than YESTERDAY'S?

DO this every day!

A Coin—Thought A Day Will Keep Red Ink Away!

Christmas Campaigns In Full Swing Everywhere

Mid-December finds effective anti-slump campaigns, concentrating on specific attractions, in work in virtually every Publix situation. The necessity for continuing such phases of activity as are not limited to the period preceding Christmas through January and February makes it imperative for the few situations which have not initiated slump antidotes to immediately get campaigns under way, adapting successful slants from other situations if necessary.

Economy is emphasized in Illinois and Indiana, where theatres which do not have holiday decorations from previous seasons are procuring them through tie-ups, with mechants decorating lobbies in return for the privilege of installing displays. Toy shops, toy departments of large stores, grocers, florists, telegraph companies and electrical dealers are suggested by Division Publicity Director Madeline Woods as possibilities for tie-ups of this sort. Florists and telegraph companies are hooked up together where possible, with booths for sending flowers by wire. Floral decorations are furnished in return.

Stage Attractions

As added stage attractions, Great States theatres are attempting to line up lingerie shows, pajama parades, dancing school revues, Christmas gift shows. The latter feature modeling of apparel, with furniture stores cooperating for stage settings and music dealers furnishing phonographs or pianos for accompanying music and incidental entertainment, with all merchants participating giving merchandise prizes for patrons.

Miss Woods emphasizes the ease of getting give-aways this season, citing promotion of diamond rings in Harvey and Joliet. Importance of gifts for children is stressed, as is distribution of give-aways over a number of ordinarily dull nights. Grocery and poultry raffles were found both easy to promote and attractive to patrons in the Great States Thanksgiving campaign.

Sale of theatre tickets, both as gifts and to merchants as premiums, is being pressed. Manager Walter Guth of the Lyric in Blue Island, Ill., has effected a jeweler tie-up whereby the store gives a guest ticket with every purchase of 50 cents or more, and pays the theatre full face value for the tickets.

Street Car Tie-ups

Street car and cab tie-ups are in operation, both as an antidote for bad weather and as an encouragement to theatre attendance after shopping.

Particular attention is being paid to children, with gifts of fruit, nuts and toys promoted for distribution at regular Saturday matinees.

Tie-ups featuring free serving of coffee and cake, etc., to shoppers are being made wherever possible. A bakery tie-up in Wheaton, Ill., netted 250 loaves of bread for the first patrons on Monday evening, and resulted in a packed house.

In Chicago, Publix-B. & K. theatres are permitting the post office to place attendants in checking booths, providing parcel post service. In return, all mail trucks carry banners advertising attractions at the theatres.

City Manager Gilbert O. Brown, in Kankakee, Ill., has received three consecutive full page "Shop Early" ads from a local daily. In them only the Majestic Theatre is directly advertised, receiving dominant space for current attractions, and no merchants at all are mentioned. Brown procured them by permitting the paper to offer 20 pairs of guest tickets for the best letters on early shopping.

Theatre Parties Arranged

Two profitable tie-ups made by City Manager S. S. Solomon in Youngstown, Ohio, have been so successful that they will continue indefinitely. At the State Theatre, every Thursday night is "Postal Telegraph Night." Not only does the entire local organization attend, but all pay full admission, including the manager. Nine Postal boys replace the State ushers for the evening, and an attendance prize is awarded as one of the events. Postal employees have elected officers from their number for the Publix-Postal Telegraph Club, and the Youngstown manager is systematically sending wires to organizations and mercantile establishments soliciting theatre parties on Thursday nights. Seven parties secured to date included from seven to eighteen people.

The Kress-Publix Club, a similar organization, brings 85 members to the theatre each Tuesday night. All pay full admission, and are seated in a reserved section of the auditorium. Following the show the club meets on the mezzanine, for talks by the Kress manager, Solomon and employees, specialities and dancing to a radio. Two guest tickets are given weekly to the girl honorably mentioned by the store management, and this award is announced from the stage.

Solomon is completing similar party arrangements with A. & P., Sears Roebuck and a large department store.

Sears Roebuck Tie-ups

In a tie-up with Sears Roebuck, a Toyland opened Dec. 1st on the State mezzanine, with the store furnishing two attendants and mezzanine and lobby decorations, including a large lobby Christmas tree. Cooperative Sears Roebuck advertising invites Youngstown children to write Santa Claus in care of the theatre, and 800 children had already responded by November 28th. These letters will be answered on special stationery and answers mailed in Nome, Alaska.

Sears Roebuck's Santa Claus is to arrive in Youngstown by plane, Dec. 20th, excorted by nine other planes, and will make his headquarters on the State mezzanine. The Youngstown Telegram is carrying daily feature stories, which began Dec. 1st, covering Santa Claus' daily jumps, and Postal is also tied in, contributing window displays and sending 50 wires daily, without charge.

Candy And Parties For Kids

Every child attending the theatre the week before Christmas will receive a box of candy, provided by Sears Roebuck. A series of special morning shows for underprivileged children are being sponsored by the Kiwanis Club, P. T. A., Youngstown Telegram, organized charities and school officials, with Willys-Knight furnishing cars for parades and transportation of children.

Sears Roebuck, in addition to bearing all other expenses, is running 33 inch ads every other day in the Telegram, plugging the current attraction at the State and the mezzanine toyland.

C. A. Cottle of the Riviera, Detroit, also has a tie-up with Sears Roebuck, which includes a toyland and Santa Claus in the Riviera lobby and purchase and distribution by the store of 10,000 circulars directed to children, telling them that Santa Claus will be at the theatre matinee and evening from Nov. 29th to Christmas.

Notice!

If you anticipate midnight shows during the holidays, when it will be necessary to use reserved seat tickets, advanced sale tickets or special tickets of any kind, please send your requisition to your division purchasing department as far in advance as possible, so that the order may be placed early enough to insure delivery on time of any such tickets that may be needed.

The seating plan of your theatre should be attached to your requisition for reserved seat tickets.

J. H. Elder

5 PARAMOUNT COIN-GIANTS READY!

Indication that the sweeping money drive of "Morocco," "Tom Sawyer," "Blue Angel" and other Paramount pictures will be carried far into the next year is seen in the reports on five new record-wreckers just being polished off at the Paramount Studios.

Here they are! Watch the coin splatter when they hit!

1. "FIGHTING CARAVANS." A truly BIG picture! Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Fred Kohler, Eugene Pallette. Five hundred Indians and 1700 minor players! Story by Zane Grey. Directed by Otto Brower and David Burton. The vast sweep, romance, colorful heroism, do-or-die-determination, and eye-enchanting beauty of the Old West translated into terms of irresistible box-office draw! Prepare for this one!

2. "GANG BUSTER!" Jack Oakie, irrepressible insurance salesman hemmed in between two warring and ferocious gangs. Is this going to be a laugh panic! With Jean Arthur, William (Stage) Boyd, Francis McDonald and a mob of gorillas. Excitement, thrills, love interest, but most of all, LAFFS! Directed by Edward Sutherland, who handled Oakie in "The Sap From Syracuse" and "The Social Lion." Every known ingredient of a sure-fire box-office walloper is harmoniously mixed into this picture. Wait and see what happens!

3. "DISHONORED." Bigger than "Morocco!" Yes, the same enslaving heroine. Marlene Dietrich, a scintillating star heading a cast of stars. She plays opposite Victor McLaglen, in a stirring love episode of the late war against the colorful background of imperial Russian and Austrian courts. With Warner Oland, Gustav von Seyffertitz, Norman Kerry, Barry Norton, Paul Panzer and 2500 minor players. Directed by Josef Von Sternberg, who directed Dietrich in "Morocco" and "Blue Angel."

4. "SCANDAL SHEET." Another terrific Bancroft vehicle directed by John Cromwell, who hasn't turned out a flop to date. With Clive Brook, Kay Francis, Regis Toomey and Lucien Littlefield. Virile story of love, hate, power, jealousy, and a strange, rugged honesty, all fused into the person of a battling editor of a yellow journal. A picture sure to cause a stampede to the box-office!

5. "NO LIMIT.". A five-star picture! Just look at them—Clara Bow, Harry Green, Stuart Erwin, Norman Foster, Dixie Lee! Directed by Frank Tuttle, maker of "Sweetie" and "Her Wedding Night." A story about usherettes, gambling houses, hold-ups and typical Bow love! Laughs a-plenty! A sure coin picture!

'Tom Sawyer' Hitting On All Six; Coin Rolls In!

Sweeping the country, "Tom Sawyer" is continuing to pile up grosses which make box-office depression a thing of the past. The Paramount juvenile epic is delivering what was expected of it and more, boosting grosses in every situation with unfailing regularity.

Notable examples of its consistently distinguished performance are the Opera House, in Tucson, Arizona, where business was 30 per cent above average and all juvenile records were broken, and the Olympia in Miami, Fla., where its gross topped the four-day average by 50 per cent.

Total of paid children's admissions for "Tom Sawyer" in two days at the Tucson Opera House was 1837, juvenile attendance for the first day alone breaking the record by 405. Outstanding publicity was secured by Manager Frank Drachman, with stories and cuts daily for a week.

Entertains Kids

Main publicity puller was a special showing for 900 children of county schools, brought in donated buses and private cars from schools up to 75 miles away. Many of the children had never been to Tucson, more had never seen a picture. After the showing they were guests of the theatre at a promoted lunch in the Masonic Temple. School officials, Masons and merchants cooperated, and operators donated their services. Pictures on this made both the front page and inside of the Sunday paper. The small son of Tucson's chief of police acted as host to the kids, giving each an all-day sucker.

At another special showing the following morning Drachman entertained Sisters from local hospitals and convent, orphans and children from an Indian school, netting more publicity which gave full attention to the picture.

Drachman also used radio announcements for a week in advance, a "Tom Sawyer" boys' wear tie-up which included window displays, co-op ads, 500 "Tom Sawyer" caps and 1500 candy apples, all paid for by the merchant; a special front and lobby, usual newspaper advertising and trailer.

Miami Campaign

In Miami, Manager James H. McKoy of the Olympia went before the P. T. A. and made arrangements for teachers to tell every class about the picture. The superintendent of education for the county personally spoke on supporting the picture at his meeting of all principals. The picture was screened in advance for teachers. McKoy placed 1-sheets in lobbies of all schools. Under-privileged children were entertained in a tie-up with the Rotary and Kiwanis Clubs and the Miami Herald.

In advance, McKoy spotted board fences, on which were mounted cut-outs from the 24-sheet and manual copy, in his lobby and on his mezzanine. A similar display went into the outer lobby currently. Numerous tie-ups provided window displays.

McKoy preceded the National Screen trailer with an effective personal endorsement of the picture, addressed to everyone who "was a boy, is a boy or KNOWS a boy!"

AD BUDGET ITEMS ARE CHANGEABLE

(Continued from Page One)

eral guidance, but that they are at all times at liberty to consider their advertising budget as a whole and have no hesitation in going over the budget on one account if they are under it on another.

"There are numerous instances in which managers pass up valuable suggestions given in the manual, because they have no money to spend for the particular account under which this suggestion might be. They should feel at liberty to appropriate the amount from another advertising account in order to carry out the idea suggested."

ADULT APPEAL TOO!

"Tom Sawyer" is meeting with greatest success in the field when it is sold to adults as well as children—and that's certainly the way it was sold in Chicago. None of the juvenile appeal was sacrificed, and the line "Is this you and your first sweetheart...?" sold many an adult ticket. Read the copy! Incidentally, the Chicago Theatre had the biggest and earliest holdout of its history on the day "Tom Sawyer" opened.

OPEN FOR CHRISTMAS

Remodeling of the Strand Theatre, Gulfport, Miss., and the Rialto, Phoenix, Arizona, will be completed in time for both houses to open about December 20th, Morris Greenberg of the Construction and Maintenance Department states.

A BOX OFFICE TRIUMPH

"MOROCCO" IS SENSATION IN FIELD

Add "Morrocco" to the list of Paramount money-pictures which has surpassed at the box-office the predictions made for it by home office executives. To its impressive record at the Rivoli, N. Y., are now added startling reports of standout business in the field.

A week's business in three days was the record established by "Morocco" at the Imperial Theatre, Asheville, N. C., one of the first situations in the field to play the Paramount coin magnet. Although Manager F. LaBar's playdate was suddenly moved up, he campaigned the attraction so effectively that his opening day's gross was the biggest the Imperial ever attained, except in one instance when an auto was raffled!

LaBar placed principal dependence on newspaper advertising, owing to the short time in which his campaign had to be executed. Space in the evening paper the day before opening, and in the morning paper on opening day, was increased over the normal amount, but without going over the budget. These two advertisements are reproduced on this page, together with LaBar's flashy front, adapted from the manual suggestion. Newspaper publicity included his usual still and story on Sunday and a rave review.

Screen advertising included the National Screen trailer, the Marlene Dietrich reel of the convention trailer, and one frame currently at the Plaza. LaBar found the convention reel excellent.

In his lobby, LaBar combined stills with his displays wherever possible, covering every angle of the picture. Among ideas adapted from the "Morocco" manual were the mirror-lettering and dressed-up cutout, both effective.

LaBar used standard billing, including one 24-sheet, which he recommends as one of the finest Paramount has made available. Exploitation included radio announcements cued to atmospheric music, three days in advance; program on restaurant menus and cards in shop windows.

COMPELLING FRONT!

One of the reasons for the sensational business done by "Morocco" at the Imperial, Asheville, this flashy front was cleverly adapted by Manager F. LaBar, Jr., from a manual suggestion. Stripes were in red, green and yellow; frames at either side carried posters made up from Paramount paper. Banner above did duty inside in advance.

Executives In South Are Shifted

Effective with the new alignment of Publix executive forces in the field, J. J. Friedl will handle southern deluxe houses under Messrs. Balaban and Feld. R. J. O'Donnell goes to Atlanta in Friedl's stead, and is succeeded in New Orleans by William K. Jenkins, formerly in charge of realty activities in the Southern Distict.

Replacing Jenkins, Theo. C. Young announces the transfer of Mike Hughes from Minneapolis to New Orleans, and the appointment of Theodore L. Hays to succeed Hughes in the Northwest Division.

'Blue Angel' Immediate Hit On Broadway

(Continued from Page One)

the leaders, but other films for which wide success was predicted and indicated in early engagements continued to better their phenomenal performance.

"Tom Sawyer" gave the gigantic Chicago Theatre the earliest and biggest holdout of its history, and continued to extraordinary business, aided by a school and library tie-up in which 350,000 children were directly urged to see it. At the Royal in Kansas City, "Tom Sawyer" proved so irresistible a magnet for both children and adults that it was held over for a second week, the first picture to so distinguish itself in months. Over 4000 children saw "Tom Sawyer" on Saturday alone at the Denver Paramount, and the picture boosted the gross of the Los Angeles Paramount 40 per cent over the previous week.

"Feet First" continues to click, earning a big second week at the Circle, Indianapolis.

"Hell's Angels" very nearly set a new record for the United Artists, Chicago, in its first week, being deterred only by snow and zero weather. It was still doing extraordinary business in its second week at the United Artists in Detroit, and established a week-end record in Kansas City. It played to capacity business in its first week in Philadelphia.

"Morocco" continues its breathtaking pace at the New York Rivoli, and opened to even bigger business at Grauman's Chinese in Los Angeles, at $1.50. At every evening performance since its opening it has played to capacity. At the Uptown, Boston, "Morocco" has set a new all-time record, and gross receipts for the first three days at the Newman, Kansas City, equalled an average week's business.

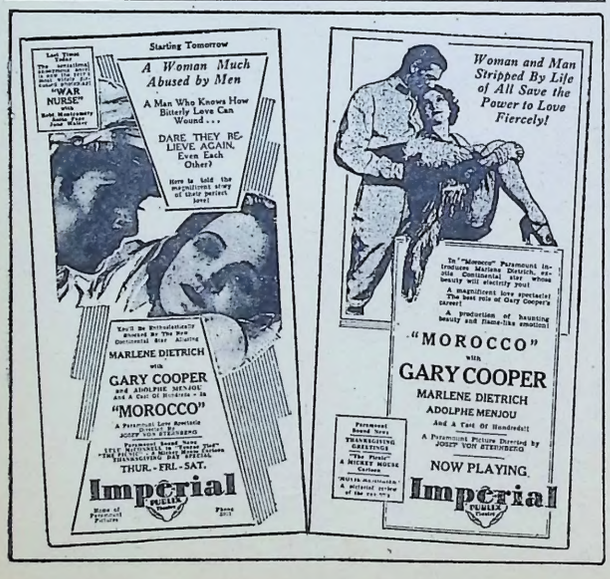
It's a parade of money product —and watch "The Right to Love," "The Royal Family" and "Fighting Caravans" soon join the box-office leaders!

IMPORTANT!

It is important that a monthly hand-counted inventory be sent to the Home Office Music Sales Department at the end of each month.

THEY SOLD TICKETS!

Ads which featured the campaign of Manager F. LaBar, Jr., on "Morocco" at the Imperial, Asheville, where it clicked off a week's business in three days. Both ads, adapted from the manual, were two columns in the original. Read about LaBar's campaign on this page; the record-breaking engagement of "Morocco' at the Imperial proves its effectiveness!



IMPORTANT

An important improvement in recording sound pictures has recently been installed in the Paramount Studios, producing a recording which is substantially free from ground noise.

It now becomes extremely important that all noises within the theatre, irrespective of where they originate, be eliminated or at least reduced to an absolute minimum.

This includes projection apparatus, amplifiers, speaker units, ventilating equipment, fan belts, motors, and every other piece of apparatus that can be heard in the auditorium.

The first picture to be released with the new recording is "The Right to Love." If this picture is to play your theatre, be sure to have every point above checked into and brought up to the highest standard; otherwise you will not secure the advantages of this great forward step in sound reproduction.

Dr. N. M. LaPORTE.

NEW BOOKING DEPT. SET-UP ANNOUNCED

(Continued from Page One)

Supervising regional booking activity, Philip Seletsky will remain in the home office and act as booking contact for D. J. Chatkin, Louis J. Notarius for Milton Feld, Alex Halperin for John Balaban, Burt Kelly for A. L. Mayer, and Gaston Dureau for W. M. Saal.

Associated with Seletsky will be Tracy Barham, Leo Miller and Louis Notarius, the latter in addition to his duties as booking contact for Mr. Balaban. Kelly will be assisted by Milton Gurian, and will continue to supervise the Short Subjects Department, to which Warren Duff is assigned. Associated with Gaston Dureau is Joe Deitch. Dave Samelson will assist Dureau.

M. E. Wiman will return to the field to take charge of the Charlotte office, Nat Wolf to take charge of the Minneapolis office, Max Friedman to take charge of the Des Moines office and Harry Sachs to take charge of the Dallas office.

A. C. Cowles will be in charge of the Atlanta office, Al Bevan of the Boston office, and John Roberts of the Scranton office. John P. Dromey, in Chicago, takes care of Illinois and Indiana bookings; A. J. Kaufman, in Chicago, of Chicago bookings, and T. D. Moule, in Detroit, of Detroit bookings. Levere Montgomery will be in charge of the New Orleans office, and Bert Turgeon in charge of the Denver office.

All records, contracts, statistics, etc., are in the hands of Joseph A. Walsh, who heads the Theatre Management Analysis Department.

Beginning with the February period, bookings will emanate from the field. Talent and deluxe houses will be booked in New York, and cleared through the New York division head of the territory involved.

"TOM SAWYER" SOLD TO KIDS VIA RADIO

Over 350,000 children in 229 schools of Chicago heard a forceful selling talk on Mark Twain and "Tom Sawyer," via radio, two days before the picture opened at the Chicago Theatre, as a result of a sensational tie-up arranged by the Chicago publicity staff.

A prominent Chicago woman, member of the Public Library Board, was persuaded to make a 15 minute talk over one of the major radio stations, on Mark Twain. The talk was written for her, and the greater part of it dwelt on "Tom Sawyer" at the Chicago Theatre.

Through this woman, who is very influential, permission of the school board was procured to have pupils of every school equipped with a radio in its assembly hall—Chicago has 236 schools so equipped—hear the talk. It was broadcast at 9.15 A. M. on Wednesday, with the picture opening Friday. Check-up showed that 229 of the 236 schools assembled pupils to hear it.

In the talk, children were urged to see the picture, and told to insist on being accompanied by their parents. In addition to the 350,000 children who heard this, many mothers undoubtedly received it at home, for the broadcast was extensively publicized in newspapers by the school board.

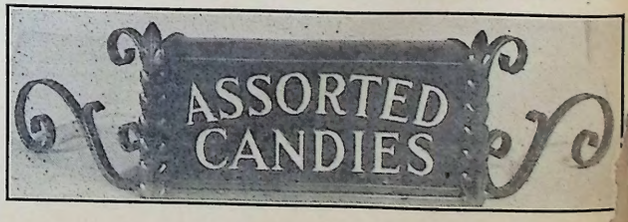
Neighborhood Nights Aid Detroit Box-Office

Community get-together week promoted by Manager Doane of the Ramona, Detroit neighborhood house, had special nights set aside for different organizations. Results were directly noticeable at the box-office.

Night devoted to the Exchange Club brought members and families to the theatre in a body, crediting over 100 admissions to the plan.

CANDY MACHINE TOP

New top for candy machines pictured here, priced at $5.50, was designed by the Candy Sales Department especially for theatres not in a position to pay for more elaborate tops. The frame is of ornamental metal and the letters illuminated from within. Addition of this top to candy machines has materially increased sales in every instance. Orders should be placed directly with M. Schosberg of the Home Office Candy Sales Department.



'Tired Ads Won't Sell' Warns Advertising Man

"Tired ads won't sell."

Russell Holman, who has frequently advised Publix theatre managers through these columns, sums up in a nutshell the chief defect of ads that don't sell. They are tired. Instead of galloping they crawl. They finish with the energy of a weak sister sipping tea instead of landing a knock-out punch. They lack color. As bait for hungry dollars they are useless!

How to avoid writing tired ads is the lesson Russell Holman teaches in the following paragraphs. Read them with gumption and REMEMBER.

"There are as many opinions as to what kind of illustrations and copy sells motion pictures as there are advertising men. But here's something that's always impressed me in eleven years of advertising experience in this merry, mad business:

"No matter how good or how bad a picture may be, the advertising man has got to reflect enthusiasm for the show in his ads or the customers won't be sold.

"If you're mentally tired or you don't think much of a picture yourself, you have to watch your stuff closely or your state of mind will work itself into your ads no matter how synthetically clever they may be.

"To avoid this, I suggest these things:

Don't Look For Faults!

"When you're looking at a picture about which you have to write ads later, don't look for faults in the show. Look for its good points, the box office angles you have to sell. Carry a pencil and paper into the projection room and jot them down, including bits of dialog that will make good advertising copy. Naturally your ads won't play up the faults anyway, but try and keep these faults entirely out of your mind when you're writing copy. Otherwise your description of the good points may be diluted to lukewarm.

"If you didn't like the show and some other available ad writer did like it, give him the job of preparing the ads. If you can't do this, talk to him and everybody else who liked the picture and find out the reasons for their enthusiasm. Put these reasons in your copy and try to work yourself up into the same optimistic state of mind as theirs when you do your ads.

"Don't sit down and write your ads immediately after you see what you consider a bad picture. Give your adverse opinions a chance to cool off. Concentrate your mind upon the good points; you'll be surprised how many you will discover. Remember that you're not guilty of anything in praising what you believe to be a bad picture; maybe the customers who see the show will fool you by liking it. In this business the box office is the only critic who is always right so far as selling pictures in theatres is concerned.

"The good advertising man can work himself up, artificially if need be, into an outburst of enthusiasm for any picture ever made.

Choose Carefully!

"Don't send the first thing that you write to the printer. Cover several sheets of paper with copy and pick the best stuff by a process of elimination. Encourage your theatre staff to suggest copy. The girl in the ticket window may give you a smashing catchline based on something she heard a shop girl say when she bought her ducat. An usher may bring you a comment from an out-going patron that may add several dollars to next week's gross if you broadcast it in the newspapers.

"Remember in writing copy that you've got to sell people something they want. They don't want gloom, uplift, whiskers, pot-bellied men and women, the same thing that you gave them in your last show, stuff that turns their stomachs, musical comedies (at the moment) or anything that reminds them of their hum-drum daily lives. They do want romance, sex nicely presented, happiness, pretty girls and handsome young men, thrills, strong red-meat drama, colorful settings and laughs.

"Most people are decent, God-fearing. Aside from moral and censorship reasons, raw copy doesn't get across as a general rule because there is too much competition in that sort of thing today to make ultra-sexy ads stand out. People can get rawer stuff than the sex-ad man writes by reading sensational books, newspapers and magazines, underwear ads, etc. The blatant sex angle has been worked to death. Sex movie ads look tame to the type of mind that is looking for that kind of stuff; the clean type of normal mind is antagonized by them. Many a book ad in a New York newspaper is sexier than anything the most unscrupulous picture ad man attempts to put across.

Be Glamorous

"People aren't looking for smut in their entertainment. They're looking for something that jerks them out of their hum-drum existence into a never-never land where everything is funnier or more exciting or more beautiful, etc. than they're used to. The theatre has a glamor that nothing else has; reflect it brightly in your ads; don't muddy it.

"Ads should be personalized so that they mean something to the individual reading them. A YOU in a headline focuses attention. Unusual headlines, even when they seem at first glance to have nothing to do with the picture, lure readers' attention and get ads read. IF THIS GIRL WERE YOUR WIFE, YOU WOULDN'T GO HOME TONIGHT will get readers while THE GREATEST DRAMA EVER PRODUCED! will get an "Oh, yeah?" and a yawn.

"And, above all, get over in your ads the idea that you yourself are tremendously enthusiastic about your show and you're very keen to tell people about it so that they can share the enjoyment you got out of it. Don't say between the lines of your ad, "Well, here's just another picture. I dug into the dictionary and found all these pretty words to say about it but I really don't believe what I'm saying."

" 'Tired ads' won't sell."

COME ACROSS!

Publix Opinion again requests compliance from tardy managers who have not forwarded their photographs and biographies. "Know Your Organization" is a policy established for the benefit of Publix employees.

Why not do your share?

Lopez Signed For Screen Broadcasts

"Screen Broadcasts" to be shown soon in Paramount Publix theatres will possess not only entertainment value but "name" appeal as well. With signing of a contract with Vincent Lopez and his St. Regis Orchestra for a series of Screen Broadcasts, the Theatre Service Corporation has taken its initial step in lining up a long list of well known entertainers.

Production of the Lopez subjects started last week at the Paramount Long Island studios. The Dictators, radio quartette which has appeared in Publix units, will take part in the subjects made by the Lopez aggregation.

December Impetus To Be Carried Over Into January

(*Continued from Page One*)

auxiliary units of the theatre program.

As a further means of stimulating business during January and February, plans are being discussed at the Home Office for bringing additional life to all sound houses particularly where the pictures are a little weak, by means of local live talent. In a number of divisions, particularly in Indiana and in New England, a great deal of success has been experienced by tieing in local radio celebrities with the theatre. Amateur shows have been another means of enlivening the local theatre with gratifying results at the box office. In several spots, professional talent may be booked locally to pep up the shows.

Amateur Nights Effective

An example of the effectiveness of this policy is furnished by Mr. John Balaban. About twelve years ago, according to Mr. Balaban, a Jazz Night was started at the Central Park Theatre on Thursday night. The receipts on that night jumped from a normal $600 to $1400. The event soon grew to such proportions that it became advisable to devote two nights, Thursday and Friday, to the event. Careful attention was paid to the bookings so that the ordinary pictures were used up on these occasions when the Jazz Nights pulled them in anyway in great numbers.

Two main points are stressed in all discussions and plans at the Home Office regarding this enlivening policy. The first is that expenses for the live talent or for staging the amateur shows be kept down to a minimum. The second important thing considered is that there be an absolute freedom from anything that is regular, stereotype or monotonous.

For maximum benefits from these enlivened programs, a distinct variety must exist, both in types of shows and in the time of their presentation. To make a routine habit of getting a few local personalities to entertain every week would be only defeating the main purpose of the new policy, which is, mainly, to enliven the shows. Anything that happens with monotonous regularity certainly does not contribute toward that objective, in the opinion of Home Office executives.

In addition to the special attention to booking and the plans for locally enlivening shows, the Advertising department will concentrate its facilities toward helping each theatre attain its profit objective. Particular care is being given to the advertising manuals for this period so that theatres will be able to merchandise their product with the maximum effectiveness at minimum cost. The Production, Music, Novelties and other Home Office Departments will also focus their efforts on this important objective. With this complete, united front, and with the enthusiastic and determined action of all Publix showmen, there can be no doubt but that the coming January and February will start a money impact whose influence toward box office prosperity will be felt throughout the balance of the entire year.

NEW RECORDING SYSTEM USED IN 'RIGHT TO LOVE'

The most important single development in sound recording since the advent of talking pictures is incorporated in "The Right to Love," Paramount's starring vehicle for Ruth Chatterton. It takes the form of a new recording system which accomplishes the most perfect reproduction of the human voice since the inception of sound, totally eliminating all mechanical and extraneous noises from the screen and increasing volume range to a point where clear-cut rendition of the faintest and loudest of sounds is possible.

"Ground noise" is entirely done away with.

The invention, to be known as Western Electric New Process Noiseless Recording, will ultimately be used by the industry in general, but "The Right to Love" will be the first picture, by many months, made with the new equipment necessary. The Paramount West Coast studio has five channels utilizing the new system in operation, and very shortly every channel in the studio will be so equipped. Only one other studio has any equipment at all, and that particular studio has only one channel.

"Because of the many different types of sound recording developed with the advent of sound, many of them inferior, a great deal of selling has yet to be done to convince the public that sound pictures have been perfected," states Charles E. McCarthy. "I know our own theatres have been told time and again by Mr. Katz to keep hammering home the developments in sound.

"Here is something definite, something new, something revolutionary, that should set this picture, 'The Right to Love,' almost as far apart from other talking pictures as our present talking pictures are from the ones we made three years ago. Although 'The Right to Love' is a great picture anyway, this new perfected sound should make it an even greater tonic for the box-office."

Paramount's Saturday Evening Post advertising on "The Right to Love," Mr. McCarthy said, will capitalize the use of noiseless recording.

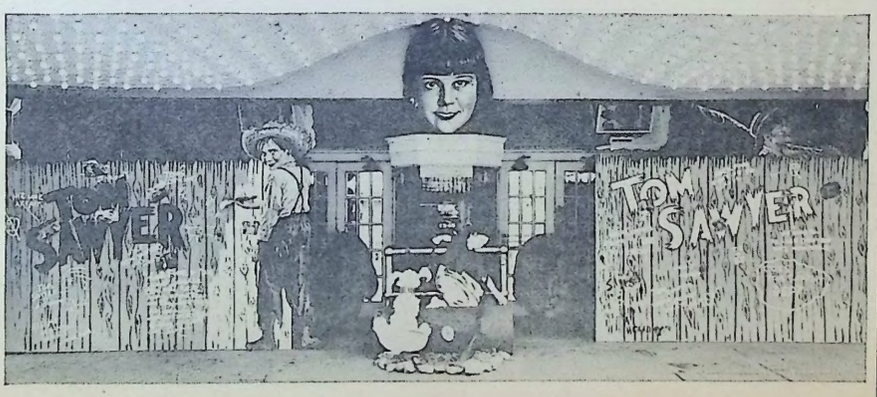
Basically, the invention is a new biased light valve, which closes when no speech is coming through the recording circuit, making that footage of the negative transparent and the corresponding footage of the positive opaque. Thus in projection, the ground noises formerly caused by the percentage by which celluloid fails to achieve complete transparency are completely eliminated because the sound track passes no light at all.

SERVICE CLUB AIDS POOR

Olympia Service Club, composed of service staff of the Washington St. Olympia, continued their benevolent deeds this Thanksgiving by presenting baskets of edibles to local poor families. Boston Evening American devoted 3-column cut to photo of presentation.

AND BUSINESS WAS GREAT!

So great, in fact, that an average week's gross had been tallied on "Tom Sawyer" at the Orpheum, Waco, Tex., within three and one-half days. This knockout front is one of the reasons. It did duty for three days in advance, set up as a "V" in the lobby. One of the highlights of Manager Maurice Rosenfield's campaign was described in the last issue of Publix Opinion; another was Rosenfield's feat of getting the Waco Y. M. C. A. to circularize every boy in Waco on the picture, at its own expense!



OBITUARY

The heartfelt sympathy of the entire Publix organization goes out to the bereaved family of Eugene F. Goss, late manager of the Haines Theatre, Waterville, Me., who died suddenly from double pneumonia at his home in Auburn, Me., on Nov. 30.

Goss, who was a graduate of the fifth session of the Managers' Training School, attended Tufts College prior to entering show business. His other managerial assignments were at the Maine in Portland and the Park in Bangor.

YOUNGSTOWN'S FALL ACTIVITY A KNOCKOUT

Striving for permanent institutional value in his exploitational activity, as well as direct returns at the box-office, City Manager S. S. Solomon in Youngstown, Ohio, has nearly a dozen effective tie-ups in his fall line-up which meet both requirements.

Among them was a Max Factor tie-up, a three-way hookup with the manufacturer, a group of local drug stores and the Paramount Theatre. Duplicate serial coupons were printed and distributed in the theatre for one week, and free make-up sets given to matinee patrons on the following week. Tie-up included full window showings, which included stills and art on current attractions, and theatre copy in drug store ads, all at no cost to the theatre.

Tie-up with the local representative of the Jackson and Jackson Co., Salisbury, Md., makers of the Charles Rogers shirts, nets the Youngstown Publix theatres window space, circularization of the merchant's mailing lists and free merchandise for patron prizes on every Rogers picture.

Philco Tie-up

Philco tie-ups are utilized regularly on tie-up pictures. For "Feet First," Philco is contributing 82 24-sheets, furnishing 45 dealer windows and paying for 10,000 rotos. Theatre reciprocates with a Philco display on the mezzanine.

A series of Country Store nights is projected for the Cameo Theatre, in a tie-up with the 103 A. & P. stores in Youngstown and suburban territory.

In a tie-up with Schulte-United stores, a photographer and two newspapers, Solomon conducted a "Princess Charming Contest" at the State Theatre. Girls of any age submitted photographs, and five judges selected twelve to appear in a fashion revue on the State stage for one week. One thousand dollars in promoted merchandise was divided between the twelve semi-finalists, and final rankings established by audience applause during the week.

Standing tie-up with a leading local department store permits Solomon to utilize street windows and displays in appropriate departments whenever a picture title, theme or program unit lends itself to a tie-up.

Jewelry tie-up coming up entails distribution of twelve pieces of jewelry, ranging from a $250 diamond ring to a gold watch, to patrons of the Paramount Theatre. Coupons and all advertising cost will be paid by the merchant.

Shoppers' Guide

Both the Paramount and State benefit from a shoppers' guide tie-up. Copies of the guide, which are serially numbered, plug attractions as well as the bargains offered by the 24 participating merchants, and guest tickets to the theatres are offered to holders of lucky numbers. Merchant group redeems these guest tickets at face value, stamped when they are presented at the box-office. Only cost is a weekly guest ticket to each merchant.

Most far reaching of Solomon's activities, however, was Youngstown's "Confidence Era," an outgrowth of Prosperity Week. It continued for 15 days, with merchants and newspapers cooperating fully. Special events included a Mardi Gras parade. Newspapers were prolific with publicity, and merchants' windows solidly tied up. Publix Theatres received full credit and news breaks, as sponsors, in all publicity.

UNDER HARRY KATZ

Hamilton, Ohio, where the Palace Theatre has been taken over by Publix, has been placed in Harry Katz' division under District Manager Marc Wolf. Crawfordsville, Ind., previously in Wolf's territory, has been placed under District Manager Guy W. Martin's supervision.

KID SHORTS!

Have you a snappy, rollicking, rib-tickling kid short booked for your holiday programs? If not, get in touch with your district booker at once and get one!

The day before Christmas marks the great exodus from school and from then on through New Year's is theatre time for the kids. Be ready for them!

An example of what a good comedy short with a children angle will do to the kids is seen in the following excerpt from a review by Mae Tinee of the Chicago Daily Tribune:

"The dog comedy 'Who Killed Rover' which follows the feature will slay you and tickle your children to pieces. Moral: If you like your children in pieces, take them to see 'Who Killed Rover.'"

NY Paramount On the Air Tri-Weekly

The New York Paramount Theatre is on the air each Monday, Wednesday and Friday at noon over Station WABC in a series of fifteen-minute broadcasts known as "Paramount on Parade," which began December 8th.

Broadcasts are arranged and announced by Bud Gray, publicity director of the Rialto Theatre, who has had considerable radio experience. Material for the broadcasts is furnished by Eddie Hitchcock, publicity director of the Paramount. Permanent personalities featured include Fred Feibel, Paramount Theatre and Columbia System organist; Hans Hanke, lobby pianist of the Paramount, and Johnny Green, pianist of the Paramount orchestra and composer of the current hit, "Body and Soul." Unit talent will be employed to lend variety to the programs.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	OPENING DATE
Capitol, Allston, Mass.	Dec. 24
Wilson, Wilson, N. C.	Dec. 24, 1928
Columbus, Columbus, Nebr.	Dec. 25, 1926
Genesee, Waukegan, Ill.	Dec. 25, 1927
Hippodrome, Miami, Fla.	Dec. 25, 1916
Capitol, Sioux City, Ia.	Dec. 25, 1927
State, South Bend, Ind.	Dec. 25, 1928
Lucas, Savannah, Ga.	Dec. 26, 1921
Alabama, Birmingham, Ala.	Dec. 26, 1927
Paramount, Waterloo, Ia.	Dec. 29, 1927
Tivoli, Richmond, Ind.	Dec. 30

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

J. T. HUGHES

J. T. Hughes, city manager of the Palace and National theatres, Breckenridge, Texas, is a well versed exponent of show business, having received first hand information about the theatre from his father, a veteran showman, who inducted young Hughes into the theatrical industry while in his early 'teens. Ever since those childhood days, Hughes has continually supplemented his theoretical training with practical theatre operating problems, spread over a period of 15 years.

J. T. Hughes

At the age of eighteen, he branched out for himself, securing a job with the Campbell Theatres, Inc., as operator in a Denton, Texas, theatre. His father's tutelege reaped its harvest several months later when Hughes was promoted to a managerial position. His work was so proficient that he soon received a higher promotion, as city manager of the Dent Theatres in Ranger, Texas. When Publix acquired that chain, Hughes was transferred to Paris, Texas. He was assigned to his present position in July of this year.

SAMUEL FEINSTEIN

Samuel Feinstein, manager of the Regent, Norfolk Downs, Mass., has confined his more than seven years of theatrical activity to the Bay State. He entered show business in 1923 as usher at the Shawmut Theatre in Roxbury, a Netoco operation.

S. Feinstein

His natural ability asserted itself and he was soon made chief usher and then treasurer of this house. When the Shawmut was remodeled in 1925, Feinstein was promoted to the position of assistant manager. Two years later he was made house manager. In September, 1929, he was transferred to the Netoco Franklin Park Theatre in Dorchester, in a similar capacity. He absented himself from motion picture theatre operation for awhile and obtained a job as house manager for the only permanent Yiddish stock company in Boston. In May, 1930, he was assigned to his present position, after the acquisition of the Netoco Circuit by Publix.

FRED'K E. JOHNSON

A most capable and efficient manager is Frederick E. Johnson of the Jamaica Theatre, Jamaica Plains, Mass., who is a graduate of Boston University and of the Managers' Training School. He entered show business in March, 1928, as usher at the Metropolitan in Boston.

F. E. Johnson

He showed such competence that within six months he was promoted to the assistant managership of Upham's Corner Strand Theatre in Dorchester. In May, 1929, he was transferred to the Paramount in Newton, Mass., in a similar capacity. His excellent work was compensated by a recommendation to the Managers' School in October of the same year. When he had completed his intensive management course, Johnson was assigned to the Strand, Portland, Me., as assistant manager. Later, he was transferred to the State, in the same town. In August, 1930, he was made relief manager of operations in suburban Boston, after having managed the Maine in Portland. He received his present assignment in September of this year.

EDWARD A. FURNI

Edward A. Furni, manager of the Paramount, St. Paul, Minn., entered the theatre industry more than 15 years ago, immediately upon his leaving the University of Minnesota.

E. A. Furni

His first job in show business was handling publicity for the Orpheum Circuit in Duluth. This type of theatre work did not appeal to Furni, who quit exploitation work to pursue theatre management at the Duluth Orpheum. He remained with the Orpheum Circuit in the capacity of manager until his entry into Publix in April, 1930, as manager of the Aster Theatre in Minneapolis. During his service under the Orpheum banner, Furni was assigned to theatres in the following towns: Winnipeg, Manitoba, St. Paul, Duluth and Minneapolis.

ELMER W. HECHT

Another Publix manager who has exemplified the "promotion from within" policy is Elmer W. Hecht, assigned to the Isis Theatre, Pensacola, Fla. Hecht, who is a graduate of the seventh session, Managers' Training School, has been connected with show business since June, 1926.

E. W. Hecht

Upon the completion of his academic schooling, Hecht got a job as doorman at the Capitol, Miami, Fla., owned by the Wolfson-Meyer Theatrical Enterprises. The following year, he received his first theatre promotion. He was transferred to the Capitol, Mobile, Ala., in the capacity of assistant manager. When that theatre closed in August, 1928, Hecht procured a similar job at the Lyric in Mobile, which was operated by the Saenger Theatres, Inc. In January of the following year, he was promoted to manage the Empire, also in Mobile. One year later he entered the training school and when he completed the course, he was assigned to his present post.

THOMAS PAWLEY

Thomas Pawley, manager of the Keystone, Towanda, Pa., has never followed any line of endeavor other than theatricals. His varied experience blankets all types of amusements; dramatics, vaudeville, musical comedy, stock and motion pictures. For a good many years, Pawley successfully portrayed divers characters as an actor with some of the foremost companies in America. He deserted this end of the theatre later to try his hand at directing and producing. While engaged at this vocation, Pawley held important posts with some of the largest and best known stock companies in the United States.

T. Pawley

But during all this time, his mind was vitally interested in the managerial end of the theatre. At every opportunity, he made it a point to familiarize himself with the many problems attached to the executive end of the business. He finally gave up his histrionic career and secured a position with the Comerford Circuit of Theatres in Scranton, Pa. Later, he was transferred to his present location, which position he retained when Publix acquired that organization.

Crowds Join Amos 'n' Andy Ballyhoo

Because of the popular enthusiasm for Amos 'n' Andy, exploitation for "Check and Double Check" is meeting with sure-fire success. Record box-office grosses are the rule throughout the country.

A gigantic enlargement of a Westinghouse radio, extending the full height of the lobby of the Kentucky in Lexington, was used as an advance ballyhoo at Manager Herman Bamberger's operation. The local radio dealers paid for the construction of the immense reproduction. Huge cut-outs of Amos 'n' Andy flanked the sides of the display. A genuine radio, encased in the huge dummy, supplied patrons with daily Amos 'n' Andy broadcasts. Phonograph recordings of songs from Paramount pictures, through the medium of a victrola within the display, also entertained patrons.

A dilapidated flivver, promoted by Manager C. F. Brewer and painted to represent the Fresh Air Taxi, led a parade of Knoxville, Tenn., high school students on their way to a football game. The school band supplied the music. Appropriate copy on the car plugged the picture at the Tennessee Theatre.

A most effective black-face contest and parade was staged by Ollie Brownlee, manager of the Joie, Fort Smith, Ark., with more than 1000 local school children participating. According to word from Fort Smith, enthusiasm of school officials and teachers was so keen that a principal at one of the schools outfitted herself to resemble Madam Queen and visited the classrooms encouraging the pupils to enter the contest.

Prizes, listed below, were donated by cooperating drug and music stores: portable victrolas to two grade school boys that made-up to best resemble likenesses of Amos and Andy; grade school girl with closest likeness of Madame Queen received a beauty set; school entering the car with nearest approach to the Fresh Air taxicab was presented with a Victor radio.

Children's Saturday matinee of the picture preceded the parade, which was headed by the high school bands. The children, in their make-up and costumes and the painted flivvers, were viewed by throngs at every corner, as the parade marched through the town.

Feature stories and write-ups of the parade and prize-winners appeared in local papers, with many publications heralding the parade and contest as one of the biggest ever engineered in Fort Smith.

PROMOTES RADIO

For "Follow Thru" at the Victory, Holyoke, Mass., Manager Harry Feldman promoted a Philco radio to be awarded to lucky patron. Dealers also paid for newspaper space. Window displays plugged picture and contest, which was the guessing of serial number of prize radio, displayed in theatre lobby.

Hallowe'en Matinees Shatter All Records

Hallowe'en matinees, held the Saturday after Hallowe'en by Publix Greater Talkie Theatres in Detroit, met with sensational success at the box-office, and more than merit repetition next year.

Paid juvenile admissions at the Century Theatre, managed by Joseph La Rose, numbered 1062, 500 more than average for Saturday matinees, and 300 over the record. In addition, 700 children from homes for orphaned and crippled were admitted, conducted to the theatre by members of the police department in cars donated by the street railways. These cars, bannered, were side-tracked in front of the theatre until after the show. Police department also sent a special detail to cover all street crossings in the vicinity of the theatre, and help kids find their way home. Only four children were lost during the afternoon, and La Rose personally returned these to their parents.

Entertainment was supplied by two members of the Detroit Recreation Department, who organized and led group singing; an act from the Michigan Theatre stage show, and "Uncle Reg and His Kiddies" from Station WMBC, in addition to the usual screen fare and serial.

Gifts for Children

As children entered, they were sent down a line of gift tables and received promoted paper hats, candy, cakes, etc. Promoted prizes had been offered for novel costumes, and following the stage entertainment 350 kids paraded across the stage for elimination by audience applause.

Attendance at the Redford Theatre eclipsed that at the Century. Manager J. D. Smouse had an audience of 3,144 including 1162 paid juvenile admissions, 582 paid adult admissions, and 1400 children as guests, selected by Community Center organizations from among poor children ordinarily unable to attend theatres. Police officials arranged for transportation to the theatre, supplying trucks, buses and drivers. The police also furnished entertainers from their own ranks to supplement the screen program.

Each youngster was given a hat, candy and cookies, and 57 prizes, including shoes, sweaters and gloves, were used for masquerade contestants. The Redford's intake for the matinee was the second greatest in its history, exceeded only by Kiddie Club attendance on its last Zane Grey feature.

Ramona Theatre

At the Ramona Theatre, 831 paid juvenile admissions represented an increase of 400 over the average. Seven bushels of apples were distributed, one to each child. Manager S. E. Doane's party started with a balloon blowing contest.

Then 15 girls participated in an apple-eating contest, with apples on a string and hands tied. Following this, two blindfolded children fed each other ice cream, stopping the show with their act. The regular organ party preceded the screen show, and to end the party all in costume were brought on the stage for elimination by the audience. Promoted prizes went to winners in all contests.

Matinee gross for the Birmingham Theatre, managed by H. C. Holah, was the biggest since March 1st. The day's intake showed an increase of $179 over the corresponding day last year, and $223 over the previous Saturday. Paid juvenile admissions numbered 736. Lobby apple-biting contests preceded the screen program and costume judging, and each child leaving the theatre was given a bag of candy. Seventeen promoted prizes, beginning with cameras, indoor golf sets and dolls, were awarded in the costume contest.

Annex Theatre

All matinee attendance records for the Annex Theatre, managed by A. M. Eisner, were shattered. The house filled completely, with 2200 paid admissions, 1530 of them children. Party opened with usual community singing, followed by an 8-year old singer furnished by a music publisher and 15 juvenile entertainers from the Kiddie Club, who competed for prizes. Three hundred children were costumed, and winners received prizes. In addition, each child received a box of candy.

Matinee attendance at the Alhambra, managed by F. E. Wesp, was 1160, with 781 children. Total attendance on the previous Saturday's matinee was increased by 431 paid admissions. Entertainment and contests here took place both in the lobby and on the stage, promoted prizes going to winners and all kids receiving candy.

More Patrons Than Seats

Standing room was at a premium at the Royal Oak Theatre, where Manager Rex Minkley had 350 more patrons than seats at the end of the feature. Paid admissions included 1276 children and 643 adults, with 265 underprivileged children brought in by the Visiting Nurses Association. Matinee admissions exceeded the best Saturday in months by $60.

All children on entering received promoted ginger ale, cookies, cakes, candy and apples. Entertainment included the regular organ sing, which was broadcast over Station WEXL, ten children from the audience who sang and danced, a shoe race, an apple-eating contest and a costume contest. Prizes rewarded all winners.

Usual contests entertained the children at the Tuxedo Theatre, managed by Louis J. Mitchell, with promoted prizes to winners. There were 1077 juvenile and 438 adult paid admissions, an increase of 260 over the total for the previous Saturday.

Publix Greater Talkie Theatres in Detroit are supervised by District Manager Harry Lustgarten, with Dave Davidson as advertising manager.

INFORMATION

Complying with the wishes of Mr. Katz, the Candy Sales Department will immediately start to keep the records of all the candy concessions existing throughout the circuit.

In order that the records of the department be accurate, Max Schosberg of the Candy Sales Department requests each manager who has a candy concession in his theatre, to send him the following information as soon as possible:

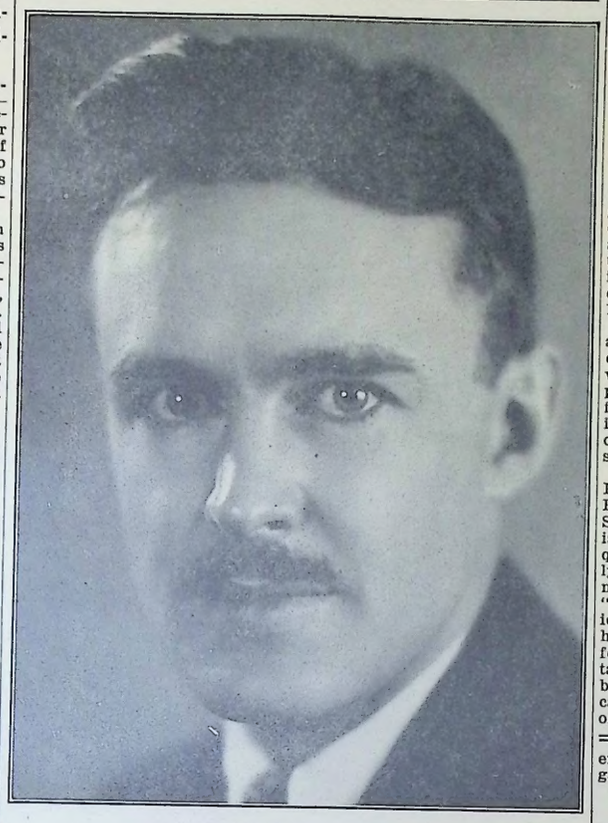
1. **Name of theatre, city and state.**
2. **Name of concessionaire.**
3. **When lease began. When lease terminates.**
4. **Amount of rent and how payable (monthly: yearly, etc.)**
5. **Has concessionaire kept up payments?**
6. **Any other information that might be pertinent.**

CUMMINGS WEDS

Evert Cummings, division manager for Nebraska, was married on Thanksgiving Day, Nov. 27, to Miss Hazel Gregory. Ceremony took place in Cedar Rapids, Ia.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



PAUL RAIBOURN

Raibourn Representative Of Research In Industry

When Paul Raibourn joined Paramount in 1920, he frankly admitted that he didn't know a thing about the motion picture business. When Publix was being organized in 1925, Mr. Katz asked Paramount for a man who knew everything about the motion picture industry and—what was more important—could quickly and accurately recruit special information, as well as keep constantly in touch with new developments. Paramount answered with Raibourn.

Asked in 1925—or 1930—the question he answered in 1920, Raibourn himself would give the same answer, a modest disclaimer of any special knowledge whatever concerning the business of distributing and exhibiting motion pictures. But ask him a specific question, and you'll get an immediate answer indicating the broad and deep knowledge of the industry which he actually possesses.

Ask him, for instance, how many dollars were paid into the box-offices of American motion picture theatres in 1917. Two hundred million, you learn, with the additional information that this figure had tripled by 1920, when it amounted to six hundred million. In 1930, box-office totals will approximate one billion dollars. One billion dollars is over one percent of the national income, a proportion evidencing the possibility of future growth for the industry which will eclipse even its phenomenal development in the past.

Is a Hoosier

Paul Raibourn was born in 1896 in Frankfort, Indiana—not Kentucky—and lived all over Illinois, in towns too small and numerous to mention, he affirms. He went to high school in Waterloo—Illinois, not Iowa—and then entered the University of Illinois, where he majored in engineering and economics.

During his summers he worked in Chicago, for Western Electric, and the impression he made on executives of the company was such that upon his graduation from Illinois he was offered a permanent connection with them in New York City.

The World War brought interesting work with Western Electric in the form of experiments in radio telephony, on submarine detection devices, and the like. Entry of the United States into the war did not affect the nature of his work, except that he carried it on under the aegis of the Government instead of Western Electric. This group of military engineers not only perfected radio telephony to a point which made it possible to carry on conversation with flying planes, but were successful with a transatlantic telephone conversation in 1914, over a decade before it was made commercially possible.

He joined the air service, and was sent to the Post Field School of Fire and Observation, at Fort Sill, Oklahoma.

At the close of the war Raibourn returned to New York, to resume his research work with Western Electric and at the same time engage in graduate study at New York University and Columbia. This time he remained with Western Electric only nine months, then joined Westinghouse to correlate commercial possibilities with engineering research for that organization.

With Paramount

After another nine months, Raibourn joined Paramount and was given the job of making a statistical study of the organization. Shortly after he had embarked on this task, the Federal Trade Commission brought its complaint against Paramount and other film companies, and Raibourn was assigned the job of collecting data and testimony for use in the case.

He travelled the length and breadth of the country in making the necessary investigations and surveys, interviewing distributors and exhibitors everywhere. Thus the foundation of his remarkable knowledge of the industry, past, present and future, was laid. It was while in Chicago on this mission, too, that he first met Mr. Katz.

Raibourn's first assignment upon his transfer to Publix was the organization of what is now the Theatre Management Analysis Department. He still exercises general supervision over the department, in addition to his responsibilities as a member of Mr. Katz' executive cabinet.

FAMOUS MUSIC WEEK SET FOR JANUARY 2ND

Week of January 2nd to 8th inclusive has been designated "Famous Music Week," to be observed generally by Publix theatres. All managers, masters of ceremonies, organists and musical directors are being requested to lend their co-operation in getting plugs for Famous numbers during that week.

The Famous Music Corporation, publisher for Paramount, has grown in stature in the one year of its existence until it now ranks as one of the foremost firms in the song publishing industry, leading the field in the quality and quantity of hits published during 1930.

Theatre personalities have been acquainted with details of Famous Music Week, and during that week radio broadcasts of gigantic proportions have been arranged for Famous tunes. Each theatre is being requested to arrange local broadcasts, so that every possible situation may be covered.

Such songs as "Peach of a Pair," "I'm Yours," "Baby's Birthday Party" and "Homemade Sunshine" are those which organists and stage band leaders are requested to feature. An especially arranged overture of past Paramount hits, in conjunction with "Monte Carlo" tunes and Chevalier's "My Ideal," is being sent to house conductors. Additional information on plug tunes and details of the week may be secured by contacting Rubey Cowan, in care of Boris Morros at the home office.

GALA OPENING!

A gala $5.50 opening will bring "The Royal Family of Broadway" to New York the night of December 17th. Originally scheduled for the Criterion, the premiere will take place at the Rivoli, a larger theatre, after which the picture will run at popular prices.

Fredric March and Ina Claire, stars of this outstanding production, as well as other Paramount stars in the East, will attend this premiere.

Enthusiasm of Home Office executives is unbounded. The popular stage play is expected to prove an even greater success on the screen.

Plans for a two a day run had to be abandoned because of the continued popularity of "Hell's Angels" which is still holding forth at the Criterion.

EXPLOSIVE CAMPAIGN JOLTS DETROIT!

MUSICIANS RETURN TO PITS WITH FANFARE OF PUBLICITY

A whirlwind five day campaign not only brought the musicians back to the Michigan and Fisher Theatres in Detroit, but under the guidance of Publicity Director Art Schmidt brought Detroit to its feet with the realization that something unusual was happening in these theatres.

Keynote of this explosive campaign was the return of music after a four weeks' musicians' strike, coupled with the opening of the new fall season of screen and stage entertainment.

Advertising began with a "Get Ready, Detroit!" and a "Wake Up, Detroit" angle. Musical atmosphere dominated and backgrounds carried the important message of music in a highly effective and appealing manner, leaving copy space almost entirely clear to plug not only the array of coming attractions but also to get over important institutional thoughts to readers. Three of the newspaper ads are reproduced on this page.

Eight column streamers over publicity matter heralded the return of orchestras, leaving the personal appearance of Lillian Roth at the Michigan Theatre, opening the new musical era, to be carried out as an independent unit.

Dual Campaign

Campaign not only sold the coming week's shows at both the Michigan and Fisher, but also pounded home the thought that these opening shows were but an indication of what was to follow.

Musical backgrounds played an important role in all poster and canopy work for a week in advance. Gigantic stage and musical attractions were featured equally with screen presentations.

Lobbies and fronts were brightened with autumn decorations of leaves, draped over shields advertising attractions.

Special appeals to the newspapers brought pictures and stories of the symphonies and stage bands, covering the music angle in the daily press.

Radio Utilized

Radio played a prominent part in the campaign. Six days in advance, announcements went on the air over Station WJR on resumption of the Michigan Theatre Sunday Afternoon Hour, giving a special build-up to musical directors. Radio sections in newspapers carried more than usual space on this angle.

Radio also plugged the impending personal appearance of Lillian Roth for a week in advance, in return for broadcasting on her part on arrival. Sound newsreel clip of Miss Roth shot under the Michigan canopy immediately upon her arrival went into newsreels in all Detroit Publix theatres.

Tie-up with Crowley Milner, leading department store, resulted in daily co-op ads on Lillian Roth, which combined with theatre ads, other co-op space and publicity to put her personal appearance across with smash effect.

Trailer Copy

Trailers, advance and current on the screens of all fourteen Detroit Publix theatres, carried messages of definite sales and institutional value. Trailer copy was as follows:

FRIDAY MARKS DAWN OF A NEW ENTERTAINMENT ERA!

AT THE MICHIGAN AND FISHER THEATRES

A NEW SEASON OF STAGE AND MUSICAL SPLENDOR SURPASSING ANYTHING EVER BEFORE!

STAGES ALIVE, VIBRANT WITH YOUTH, ENTHUSIASM AND SIZZLING SYNCOPATION! MIGHTY SYMPHONY ORCHESTRAL PRODUCTIONS! STARS OF SCREEN! STARS OF STAGE!

LILLIAN ROTH HEADS THE BIG PARADE OF STARS IN PERSON, NEXT FRIDAY. DON'T MISS HER AT THE MICHIGAN!

THEN WEEK AFTER WEEK! STAR AFTER STAR! MAURICE CHEVALIER IN PERSON, CHARLES ROGERS IN PERSON, MITZI GREEN IN PERSON, AL JOLSON IN PERSON

ONLY PUBLIX MICHIGAN THEATRES COULD BRING DETROIT SUCH A SEASON OF TREMENDOUS ATTRACTIONS!

Rights to the currently popular Broadway play, "Up Pops The Devil," have been acquired by Paramount.

Hays Pledges Industry's Support

Full cooperation of the motion picture industry in the unemployment relief program and promotion of the "Buy Now" movement to speed up industrial recovery has been pledged by Will H. Hays, president of the M. P. P. D. A.

In a letter to Col. Arthur Woods, chairman of the President's Emergency Committee for Employment, Mr. Hays expressed full confidence in the country's ability to regain full prosperity without resorting to the dole system, without pauperization and without strangling taxation.

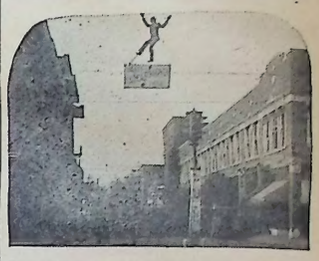
Outstanding among the plans thus far developed by the industry is the placing before the 100,000,000 people who comprise the motion picture audience of the United States of the significant facts of industrial recovery through newsreels, educational features, etc.

LOBBY GAG

An advance stunt on "The Big Trail" that evoked considerable favorable comment from patrons of the Washington St. Olympia, Boston, Mass., was the painting of scenes from that picture by house artist in the lobby of the theatre.

REPEAT!

When you play "Feet First," or any other appropriate picture, don't forget this spectacular, free stunt! Leonard Worley did it last year in Danville, Ill., and sends it in as a reminder for the next Harold Lloyd picture. The sign on the bottom of the huge cut-out is used as a counterweight which keeps the display straight.



Style Show Nets Free Newspaper Ad Space

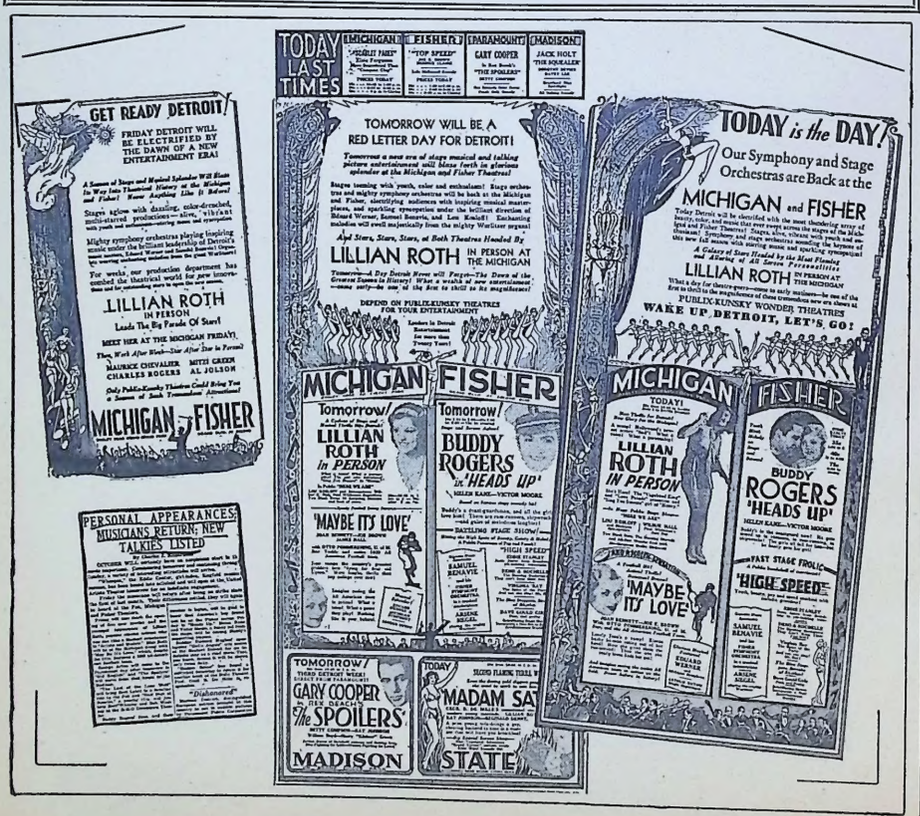
Style show at the Granada Norfolk, Nebr., put on by Manager Dick Gaston and three leading merchants, netted a 117-inch co-op ad. Theatre received the lion's share of the space for the feature and style show, merchants contenting themselves with insertion of their sig. cuts in the display.

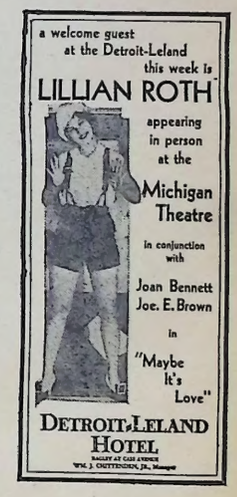
BIG SPACE — FREE!

Ads of Crowley Milner, leading Detroit department store, the Detroit-Leland Hotel, and publicity fathered by Radio Station WJR augmented the campaign of Lou Smith and his associates on Art Schmidt's publicity staff on the personal appearance of Lillian Roth at the Michigan Theatre. Reproduced here is only a part of the FREE space garnered by this live group of exploitation men. There's a brand new idea in the collection, too—tapping a hotel which is host to a visiting star for an ad. It's a natural! Remember it for the next personal appearance you play—the hotel will thank you for suggesting it.

THESE ADS PAID DIVIDENDS!

Reproduced here are some of the advertisements which jolted Detroit into realization that something of major import was happening at the Michigan and Fisher Theatres. Return of orchestras after an absence of four weeks due to a musicians' strike and personal appearance of Lillian Roth as first of a series of stars scheduled to step across Detroit stages in the flesh occasioned the explosive five-day campaign described in the story on this page. Publicity Director Art Schmidt and his staff developed and handled the campaign with telling effect.





MAXIMUM OF FLOOR DUTY ESSENTIAL!

Stapleton Paramount Opens

Publix' new Paramount Theatre in Stapleton, Staten Island, N. Y., opened sensationally on Friday evening, October 31st, after a line of prospective ticket purchasers had been waiting since 3 P. M., although publicity definitely stated that tickets would not go on sale until 6:30 P. M. By 7 P. M. the house, seating 2350, was sold out, and several thousand people were turned away. Extra police were called out to handle the crowds and convince them that no more seats were available.

Stapleton's Board of Trade welcomed the new theatre and Paramount Publix with an after-the-show banquet. Speakers were: Messrs. A. M. Botsford and Milton Feld, District Publicity Director Bunny Bryan and Manager Dave Whyte, in addition to Board of Trade officials.

Campaign

Publicity in connection with the opening was planned by District Manager Maurice Baker, Bunny Bryan and Ray Puckett, and the campaign carried out by Bryan and Puckett. High spots of the campaign are as follows:

Newspaper stories in the Staten Island Advance, only daily on the Island, started with a contest September 30th, which broke with a five column head and three column story, with a daily follow-up until opening date. Two editorials in the Advance broke during opening week, with an abundance of stories on through the Saturday following the opening. News space obtained totaled 2100 inches, in all.

Cooperative ads of local merchants and contractors began several days prior to the opening and ran on through the opening week. Local merchants offered "Paramount Week" specials, beginning the day before opening and continuing for one week. The Board of Trade was contacted by Bryan and Puckett six weeks before the opening, and sold on taking the credit for bringing Paramount Publix to Staten Island and lending their auspices to the opening.

Trade Board Cooperates

The Board of Trade cooperated to the fullest extent, distributing 500 Gala Opening window cards and publicizing the opening on the backs of all letterheads used by the 250 members for ten days prior to opening. Four large banners broadcasting "Stapleton Board of Trade welcomes Staten Island Paramount, Gala Opening, Friday, October 31st," were placed so as to dominate all ferries from the mainland to the island. Twenty-five business blocks and over three hundred stores, office buildings, etc., were decorated by the Board of Trade, at its own expense.

Strong local opposition made every effort to tie up all available billing locations, but 50 24-sheets were obtained and the entire island sniped with threes and ones.

An attractive souvenir welcoming program was printed and distributed by the Board of Trade, also at its own expense. Each member of the Board of Trade pledged himself to telephone ten Island residents, telling them about the gala opening.

Opening feature was "Monte Carlo," followed by "Anybody's Woman." "Betty and Jean" are singing organists at the twin consoles, also providing accompaniment for production overtures staged with talent on the pit lift.

PROSPERITY FAIR

A free full page ad in the Greenwood Commonwealth signalized the Prosperity Week campaign of Manager Jack Manning of the Paramount, Greenwood, Miss.

COOPERATE!

Universal asks cooperation of Publix managers in keeping advertising on "The Lady Surrenders" within bounds of good taste. Complaints have reached the Hays office from various parts of the country that some exhibitors are advertising the picture in such manner as to evoke disapproval of censors.

Trophy Night Pulls School Crowd

Taking advantage of the opportunity for rush business afforded by an important local football game, Manager Thompson of the Avalon, Grand Junction, Col., rolled up a gross in one big high school night that came to the attention of Home Office executives.

The Grand Junction high school plays Montrose in the game of greatest rivalry. Thompson arranged to have the two Publix theatres in Grand Junction award a Paramount Publix trophy to the winner of the game. Award will be made every year and the victor three times running will remain in permanent possession of the trophy.

Thompson made a trip to Montrose to interest the students of that high school, and reported about a week before the game that he had secured over 400 reservations from Montrose rooters alone. By the time the big night rolled around, each school representation had assumed imposing numbers.

Even bigger grosses are being anticipated the next two years when possession of the trophy may be at stake.

Kids' Matinees Called "Pal Parties"

Selling children's Saturday matinees as "Paradise Pal Parties," unusual success has met the juvenile campaign activity of Manager S. G. Goldfinger of the Paradise Theatre, Chicago.

These "Pal Parties" are scheduled for each Saturday at twelve, running for approximately one hour before going into the regular performance.

"Pal" Eddie Meikel, Paradise organist, conducts a hokum Song Circus, with a special Pal Parody which is used at each session. Meikel is costumed for laughs. In the initial Song Circus, six baseballs autographed by Hack Wilson, Chicago Cub star, were given away.

Different merchants are tied-in on each event, donating candy bars or similar gifts for each child. Merchants bear cost of weekly pluggers, which bear their ads on the reverse side. Merchants have also borne the cost of both buttons and membership cards.

"Pal" Mark Fisher, Paradise M. C., also acts as master of ceremonies for each Pal Party, making announcements prior to each number. Sample schedule for the juvenile event is as follows:

1. Introductory talks by Mark Fisher and Meikel, announcements, etc. . . . . 5 min.
2. Two-reel Western . 20 min.
3. Meikel's Song Circus 10 min.
4. Slapstick Comedy (Old Chaplin, etc.) . . . . 20 min.
5. Mark Fisher, closing talk, with cheers, coming show plugs, etc. . . . . . . 5 min.

New Gag Used in Mattapan Campaign

Several novel features were included in the exploitation of Harry Brown, Jr., publicity director of the Washington St. Olympia and Uptown Theatres, Boston, on the opening of the Oriental Theatre, Mattapan, Mass., which he handled. The new house opened Oct. 24th after a comprehensive campaign climaxed by an 8-page special edition of the Mattapan paper.

Brown procured auditorium chairs of the type to be used in the new theatre and spotted them prominently in department stores, banks, drug stores, etc., throughout the trade area of the theatre. Copy on cards displayed with the chairs invited patrons of the various establishments to sit down and see how comfortable they would be in the new Oriental, and carried further opening copy.

In a hardware store tie-up, a spade was gilded and placed in the window, with a theatre display and copy to the effect that this was the spade which had turned the first shovelful of earth for the new Oriental.

Bringing Charles Ruggles out from the Metropolitan Theatre, where he was making a personal appearance, Brown photographed him placing his footprints in the Oriental lobby, procuring pictures and stories in the papers on the stunt.

Critic's Endorsement Cast in Slug For Ads

In Illinois and Indiana, where four stars for a picture from Mae Tinee of the Chicago Tribune means something, Division Publicity Director Madeline Woods has supplied managers with slugs, reading "Mae Tinee in the Chicago Tribune gives it Four Stars," for use in all ads on pictures so endorsed.

FAULTS ARISE IF MANAGER IS NOT ON FLOOR AT ALL TIMES

Pointing out many of the flagrant violations of Publix' code of good theatre operation which may occur when managers are not on the floor, M. M. Rubens has instructed all Illinois managers on the importance of being on the floor at every spill and at peak hours, and at all other times when possible.

"Mail and book work should not be attended to while the theatre is open to the public," Rubens said. "An emergency may require the manager's instant presence on the floor. Managers should organize themselves so that office work is done before matinee time or after the performance.

"At the Paramount Theatre in Wheaton, Ill., recently, smoke started to pour out of the floor mushrooms of the ventilating system. A panic was averted by the instant appearance of the manager, Gilbert Brown, on the stage. I would not like to conjecture on the probabilities if Mr. Brown had been stuck away in his office doing book work.

Contact Patrons

"Our most successful theatre operators are those who contact and become known to their patrons. A cheery 'Good evening!' by the manager is welcomed by the theatregoer, more than one would believe. This contact also gives to the manager the audience's reaction to programs, which is of great value. The manager's presence on the floor gives an appearance of 'life' instead of 'lonesomeness.'

"Very few irregularities in connection with tickets or ticket sales get by the live manager who is constantly on the floor," Rubens said. "Occasionally he should relieve the ticket-taker for a few minutes and check up on ticket colors, serial numbers on tickets, etc. Hundreds of dollars may be lost to the theatre through irregularities if the manager is not alert.

"The manager should personally supervise the handling of the aged, the crippled and women carrying children, especially during holdouts. I have personally seen fainting cases in holdouts, where improper handling brought criticism.

Treatment of Aged

"Never direct the aged or infirm to balcony seats, or permit them to stand in holdout lines. If the main floor is filled, they should be seated in the foyer until seats are available.

"Managers should never consider it undignified to assist in seating, directing or taking tickets. This is many times necessary at periods when an unexpected rush of patronage occurs.

"On my last trip over the division, a district manager and myself worked a holdout line for half an hour, before the manager arrived.

"In the event of a disturbance of any sort, the presence of a manager on the floor is vitally important. Never permit any argument to take place between patron and employee. The manager, personally, should handle all misunderstandings. Such matters should be handled very diplomatically, and the manager should always be available to so handle them.

Supervise Staff

"Visiting, gossiping and skylarking among employees is prevalent in theatres where the manager is habitually absent from the floor. This immediately indicates haphazard operation and that a change in management is going to be made in a very short time."

Other operating faults noted by Mr. Rubens in his inspection tour included too high velocity of ventilating fans, improper sound volume and lobby obstructions, all preventable by the presence and attention of a manager on the floor.

"In some of the houses where Arctic Nu-Aire or other ventilating installations were made," he said, "fans were being operated at the same speed as in the warm summer months, with the outside temperature at a chilling degree. This causes much discomfort to patrons, and wastes fuel.

"Proper sound volume should not be left to some employee. Sound should be checked personally by the manager, at frequent intervals.

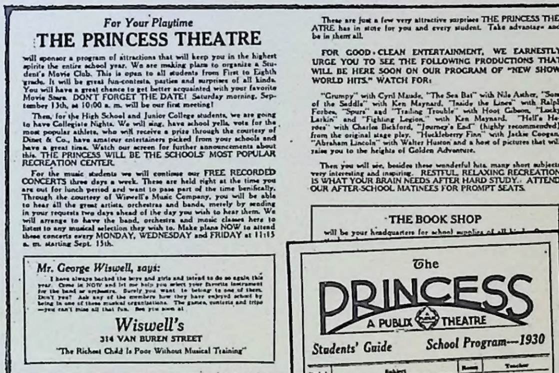
Keeps Exits Clear

"Lobby displays, baby buggies, etc., should be kept away from exits or entrances. During an emergency, any obstruction may cause casualties, for which the theatre manager would be criminally liable.

"Upon my next visit, or the visit of anyone else connected with our organization," Rubens concluded, "the above faults must not exist."

EXCELLENT SCHOOL IDEA!

Merchants of Joliet, Ill., have already asked Manager Wilfrid Burns of the Princess Theatre to repeat this for the beginning of the second semester in the schools! Folder reproduced here describes activities of the theatre which will interest school children—Students' Movie Club, Collegiate Nights, noon-day free concerts—and coming attractions. Front cover, at lower right, came in handy to kids on opening day of school. Ads occupied back cover, and made it possible to print 5,000 at no cost to the theatre. Book shop bought 75 guest tickets for insertion at random in school books on opening day.



For Your Playtime

THE PRINCESS THEATRE

will sponsor a program of attractions that will keep you in the highest spirits the entire school year. We are making plans to organize a Student's Movie Club. This is open to all students from First to Eighth grade. It will be great fun-contests, parties and surprises of all kinds. You will have a great chance to get better acquainted with your favorite Movie Stars. DON'T FORGET THE DATE! Saturday morning, September 13th, at 10:00 a. m. will be our first meeting!

Then, for the High School and Junior College students, we are going to have Collegiate Nights. We will sing, have school yells, vote for the most popular athlete, who will receive a prize through the courtesy of Dinet & Co., have amateur entertainers picked from your schools and have a great time. Watch our screen for further announcements about this. THE PRINCESS WILL BE THE SCHOOLS' MOST POPULAR RECREATION CENTER.

For the music students we will continue our FREE RECORDED CONCERTS three days a week. These are held right at the time you are out for lunch period and want to pass part of the time benifically. Through the courtesy of Wiswell's Music Company, you will be able to hear all the great artists, orchestras and bands, merely by sending in your requests two days ahead of the day you wish to hear them. We will arrange to have the band, orchestra and music classes here to listen to any musical selection they wish to. Make plans NOW to attend these concerts every MONDAY, WEDNESDAY and FRIDAY at 11:15 a. m. starting Sept. 15th.

Mr. George Wiswell, says:

I have always backed the boys and girls and intend to do so again this year. Come in NOW and let me help you select your favorite instrument for the band or orchestra. Surely you want to belong to one of them. Don't you? Ask any of the members how they have enjoyed school by being in one of these musical organizations. The games, contests and trips—you can't miss all that fun. See you soon at

Wiswell's

314 VAN BUREN STREET

"The Richest Child Is Poor Without Musical Training"

These are just a few very attractive surprises THE PRINCESS THEATRE has in store for you and every student. Take advantage and be in them all.

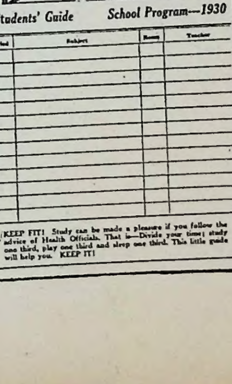
FOR GOOD-CLEAN ENTERTAINMENT, WE EARNESTLY URGE YOU TO SEE THE FOLLOWING PRODUCTIONS THAT WILL BE HERE SOON ON OUR PROGRAM OF "NEW SHOW WORLD HITS." WATCH FOR:

"Grumpy" with Cyril Maude, "The Sea Bat" with Nils Asther, "Sons of the Saddle" with Ken Maynard, "Inside the Lines" with Ralph Forbes, "Spurs" and "Trailing Trouble" with Hoot Gibson, "Lucky Larkin" and "Fighting Legion," with Ken Maynard, "Hell's Heroes" with Charles Bickford, "Journey's End" (highly recommended) from the original stage play. "Huckleberry Finn" with Jackie Coogan, "Abraham Lincoln" with Walter Huston and a host of pictures that will raise you to the heights of Golden Adventure.

Then you will see, besides these wonderful hits, many short subjects very interesting and inspiring. RESTFUL, RELAXING RECREATION IS WHAT YOUR BRAIN NEEDS AFTER HARD STUDY. ATTEND OUR AFTER-SCHOOL MATINEES FOR PROMPT SEATS.

THE BOOK SHOP

will be your headquarters for school supplies of all kinds.



PAINTS PARKING ZONES

The picture "Inside The Lines," playing at the Majestic, Abilene, Texas, suggested an effective exploitation stunt to Manager C. H. Stewart. In all reserved parking spaces throughout town, he had white lettering painted in water colors read: "Inside The Lines, with Betty Compson and Ralph Forbes. Now Showing. Majestic Theatre."

'GOOD NIGHT'

A special trailer to be used after the last show each night can be had by writing to the Music Novelties Department in the Home Office. This "Good Night" trailer is on colored stock and is animated. A contralto solo is interpolated to the accompaniment of a mixed chorus and orchestra. Its length is 135 feet and the price is $8.00.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

PARAMOUNT

"IT MIGHT BE WORSE" with George Jessel (15½ min.) Story: Youth about to end life. Jessel stops him, persuades him that things might be worse, and gets youth to subject himself to Jessel's ministrations. Jessel attempts to use the boy as an aid in squaring himself with the wife. Before long youth is convinced that life is worth while, and departs, leaving Jessel in a fix.

Criticism: Subject from vaude act. Chuckles but few laughs. Amusing.

Book-Routining: Avoid with domestic program. Do not use with "Why Continue the Struggle." Second act of front show following with fast musical or cartoon.

Exploitation: Plug Jessel who is good in Jewish communities.

"ACCORDION JOE" Talkartoon (7 min.) Synopsis: Adventures of Bimbo with an Indian maid and the jealous braves. Uses his accordion to play himself out of trouble. Song "Accordion Joe" runs throughout.

Criticism: Up to standard.

Book-Routining: Usual.

Exploitation: Mention title and plug trademark.

"UP TO MARS" Talkartoon (6 min.) Synopsis: Bimbo travels to Mars via a giant firecracker. There he finds things reversed with hold-up men giving jewels to their victims, etc. Bimbo lands in the army, and remainder of short is devoted to humorous drills and dances.

Criticism: Maintains standard of series.

Book-Routining: Can be used with anything except "Just Imagine."

Exploitation: Usual mention, plugging trademark.

"PICTORIAL NO. 3" (9 min.) Synopsis: Three diversified shots in short. "In the Gloamin'" is a camera study of shots in keeping. Second shows Lowell Thomas explaining India's God "Juggernaut" and the attendant ceremony. Jesse Crawford closes subject with an explanation of organ key board and stops, after which he plays two numbers at once.

Criticism: Best one to date.

Book-Routining: Excellent novelty act. Separate from newsreel with dialogue comedy act. Do not follow reel with organ solo.

Exploitation: Plug series title "Paramount Pictorial." Mention Crawford.

"ANYTHING BUT HAM" with Smith and Dale (9½ min.) Story: Smith is a butcher, Dale is a banker, and Smith feels he is entitled to run Dale's bank because he is a depositor and all depositors are partners. He all but ruins the bank's business. During an argument over Smith's $25, the extent of his deposit, a burglar walks off with the money.

Criticism: The best yet. Should receive excellent reaction.

Book-Routining: Use on any program except with feature using dialect comedians. Can handle most of the comedy of show. Best routined ahead of feature. Other shorts should be a musical and novelty. Do not use with two reel comedy.

Exploitation: Smith and Dale rapidly acquiring a following. Give generous mention every time.

"THE FRENCH LINE" with Gina Malo (7½ min.) Synopsis: Gina vamps a custom official who attempts to have her searched for smuggled jewels. Plenty of dialogue, some singing on the part of Gina.

Criticism: Pleasant entertainment.

Book-Routining: More an act than a musical. Open front show and follow with straight musical.

Exploitation: Malo is French musical comedy star brought to take place of Lily Damita in "Sons O' Guns." Probably unknown.

UNIVERSAL

"YOU SAID IT SAILOR" with Sam Hardy, Hal Cooley (18 min.) Story: A navy recruit gets an Ensign's uniform by mistake and is ordered to drill the "pride of the navy," Company 24. The recruit has them running wild through the barracks, into the ocean, etc. On parade day, the Admiral is amazed to see the "pride, etc.," going through their crazy antics. Mistake is discovered and sailors mob the recruit and his side kick.

Criticism: Well done. Sure for laughs.

Book-Routining: Avoid with sea or sailor program elements. Routine prior to feature. Musical and novelty for the rest.

"IT HAPPENED IN HOLLYWOOD" with George Chandler and Edward Kennedy (18 min.) Story: Autograph hunting pest, after several unsuccessful attempts manages to crash the gate of a Hollywood studio. He is chased all over the lot and causes the familiar type of damage. Manages to let a couple of lions loose and they turn the place topsy-turvy.

Criticism: Interesting with funny gags. Production above average.

Book-Routining: Avoid with Universal feature as some of the sets might be seen. Routine just before feature except where cartoon is used. Other shorts musical and novelty.

Exploitation: Public is interested in studio stuff. Play up this angle.

"OU LA LA" with Slim Summerville, Eddie Gribbon (20 min.) Story: The enmity between the bugler and the Sergeant continues, this time over a new girl. Plenty of action all around the place.

Criticism: Should prove good.

Book-Routining: Good with sophisticated features. Routine ahead of feature. Other shorts musical, cartoon, or novelty. Close in quickly at end to help blackout finish.

Exploitation: If other two shorts in the series have been used, give this one mention and sell as another knock-out Slim Summerville comedy.

R.K.O.

"AUNTS IN THE PANTS" with Walter Catlett (20 min.) Synopsis: Aunt and her favorite nephew make whoopee, and bring home everybody they meet. Assorted crowd contains troupe of chorus girls, a pantless gentleman, a horse, a hack driver, and a furious policeman. Other aunt and alienist arrive hoping to get the first aunt sent to the asylum. Mix-up follows. Ends with everybody being taken to nut house.

Criticism: A "nut" comedy. Fast with several good laughs. Production fair.

Book-Routining: "B" house material only. For spot needing slapstick. Second act followed by musical having some class.

Exploitation: Walter Catlett is well known Broadway personality.

PUBLIX COMMERCIAL AD FILM (CHESTERFIELD)

"MOVIE MEMORIES" (9 min.) Synopsis: A pictorial review of some of the oldest photographic records. Shots from the earliest moving pictures ever taken include: President McKinley's inaugural, Easter parade on Fifth Avenue (1890), New York as it was thirty years ago, Lillian Russell in the hey-day of her popularity, and other memorable sights. Descriptive, offstage chatter (in a humorous vein) furnishes the sound. Opening and closing titles and talk give Chesterfield credit.

Booking-Routining: The contract covering the showing of these commercial film stipulates that they must be placed "in an advantageous position" on the program. This particular subject lends itself well for the usual routine treatment of a novelty subject (as example A or B). If an organ solo is used in the program example C is offered as a suggestion.

"A"

1. News. 2. Dialogue Comedy Act. 3. Commercial Novelty. 4. Musical Act. 5. Feature (comedy type). 6. Trailer.

"B"

1. News. 2. Trailer. 3. Musical Act. 4. Commercial Novelty. 5. Comedy (2 reels). 6. Feature (dramatic type.)

"C"

1. News. 2. Trailer. 3. Commercial Novelty. 4. Comedy (2 reels). 5. Organ. 6. Feature.

"MOONLIGHT AND MONKEY BUSINESS" with Henry Armetta, Nick Basil (20 min.) Synopsis: A honeymoon hotel story with the brides and grooms getting in the wrong rooms and frequently in the wrong beds. Plot concerns attempt to marry off son of one of the proprietors despite difficulties.

Criticism: A fairly amusing knock-about comedy.

Book-Routining: Should go where active slapstick comedy is desired. Suitable for "B" house consumption. Routine early follow with musical act or cartoon.

Exploitation: Title may be mentioned.

"MICKEY'S MUSKETEERS" Mickey McGuire Series (18 min.) Synopsis: Hodge podge of tricks and hokum of kid variety.

Criticism: Loose jointed and not cleverly done. Good for the children.

Book-Routining: Do not use with sophisticated type of picture since audiences attracted by that will not relish this short. Use with westerns or other features that have drawing power for children. Spot after newsreel and follow with lively musical or fast cartoon.

Exploitation: Syndicated cartoon strips of Mickey are well known and subject should be called to the attention of the kids for matinee trade.

COLUMBIA

"PRODIGAL DAUGHTER" with Eddie Buzzell (10½ min.) Synopsis: Another of the radio announcer series. Country girl elopes with the traveling salesman, is deserted, returns home only to find that she will not be received. All the cleaner salesmen gags used in this one, with a few that are a trifle "blue" but on the whole inoffensive.

Criticism: Good subject, comparable with the others of the series.

Book-Routining: Use with sophisticated feature. Excellent as number two act of front show followed by musical.

Exploitation: Buzzell's name and subject title deserve mention. If possible include line "Another of the bed-time stories for grown ups."

"THE CRYSTAL GAZER" with Eddie Buzzell (10½ min.) Synopsis: Buzzell crystal gazes in a vaude show. Ladies of the audience have their futures read. What Buzzell sees is reproduced as two skits. In one Buzzell is a lawyer trying to get a divorce for a blonde client. In the other he is a salesman for an indoor golf game. In later scene woman mistakes Buzzell for a new lover and his sales talk acquires a double meaning which is very amusing.

Criticism: Good idea well worked out. Slightly "blue" but inoffensive.

Book-Routining: Suitable for number two spot. Do not use with programs aimed at the children since they would neither understand nor appreciate the offering.

Exploitation: Buzzell's name.

"THE LAMBS WILL GAMBLE" Krazy Kat Cartoon (7 min.) Synopsis: The stock market provides the idea for a cartoon in which the "bulls" are raided, the bears shear the sheep, and the eagles on the dollars come to life.

Criticism: Subject is good novelty and should get excellent audience reaction.

Book-Routining: Spot just before feature.

Exploitation: Excellent title. Use wherever possible.

WARNER

"MADAM OF THE JURY" with Judith Anderson (10 min.) Story: A dramatic story which although improbable proves good theatre....Jury made up of eleven men and one woman are deadlocked in a murder case, the woman refusing to vote guilty. After pleading with the men to refrain from sending an innocent man to death, she is forced to tell how the murder was done, and in the telling is forced to admit that she is guilty.

Criticism: Well written and forcibly acted. Miss Anderson is splendid.

Book-Routining: Excellent on farce comedy program. Avoid with court room shorts or features. Routine early in program, preceding with a novelty or musical and following with a comedy or cartoon.

Exploitation: Judith Anderson is a Belasco and Theatre Guild star and played in "Strange Interlude." Mention her in that connection.

EDUCATIONAL

"WON BY A NECK," with Lloyd Hamilton (21 min.) Story: Hamilton joins the detective force of a city in the grip of a terrible gang of gunmen. By accident, he volunteers to go out and bring in "One Shot Louie." He arrives at Louie's cafe and gets a stiff neck from sitting by an open window. The cafe hostess discovers Hamilton's badge and the boys gag him, but he manages to escape. Seeking a chiropractor for his neck, Hamilton wanders into Louie's apartment by accident. Louie, who is waiting for a rival gunman, mistakes Hamilton for him and starts to beat him up. Thinking it's a treatment for his neck, Hamilton submits. The rival gunman appears, and thinking Hamilton is Louie, repeats the process. When the two gunmen discover their mistake they start at each other. Lloyd has the idea they are quarreling over the pay. Meantime the noise has brought the police and Hamilton is given credit for capturing the two yeggs.

Criticism: Plenty of comedy in this one. Gags are good and well worked out.

Booking-Routining: Avoid using with anything of an underworld nature. Best if used with a sophisticated society-drama type of feature. Would routine immediately ahead of feature. Other shorts should contain music.

Exploitation: Title might be used in arranging tie-ups with local haberdashers...."what the well dressed neck will wear." Hamilton's name should be of value and subject rates mention in all copy.

"THE BLUFFER," with Andy Clyde, Patsy O'Leary (11 min.) Story: At the beach, with the father undecided which of two boys to send on an important mission to South America, he decides on the one that his daughter doesn't love because he is the bravest (having medals to prove it). The daughter finds out that the medals are phoney and with the boy whom she does love she sets out to have father change his mind. Father and the medal-decorated hero are out in a row boat and daughter and her boy-friend using a couple of fake sharks annoy them considerably. They succeed in proving that the hero is really a bluffer when he takes the life preserver and leaves the old man on his own.

Criticism: Clever little sketch but contains too much plot and too few gags. Boat sequence is very similar to the one in "Don't Bite The Dentist" another Mack Sennett using same characters.

Booking-Routining: This is the first of the "Mack Sennett Brevities" series of which there are eleven more to come. **Subject is in color.** Can be used on program that needs one reel comedy sketch. Avoid booking closely with "Don't Bite The Dentist" for reasons as above. Other shorts musical and novelty.

Exploitation: Clyde is becoming well known and should be given mention. Plug fact that subject is in color.

"DUTCH TREAT," Terry Toon Cartoon (6 min.) Synopsis: The second of this series. This one uses a travesty on Holland and its customs as a basis for its comedy, with the tulips, windmills, etc., coming to life and executing dances. A mother dog with a large family tries to evade the visit of the stork but to no avail. The new pup, finding he is not wanted, goes out to prove his worth. His opportunity comes when the dyke breaks and he saves a child and returns her to her mother. Mother in return rewards the pup with a roast chicken which he brings home. When the repentent mother dog wishes to take the pup in her arms the pup thumbs his nose at her and gives her the well known raspberry.

Criticism: Good cartoon with novel locale.

Booking-Routining: Usual cartoon treatment.

Exploitation: Usual mention for cartoons of this series.

File These!

For planning programs, and preparing selling material, these reviews are invaluable! List them on index cards by producer and title and file in your tickler file with full notation as to volume, number, and date of issue of Publix Opinion. Use them every time you have a change of program!

Use a card filing system and don't cut up Publix Opinion.

SELLING "JUST IMAGINE"

By GLENDON ALLVINE
Director of Advertising and Publicity
Fox Film Corporation
(Not for Publication)

Unique is the only word for it. "Just Imagine" is so big a jump from what you've been used to seeing in screen entertainment that comparisons are flat. It sets a new high in novelty—a picture that will have plenty of imitators but no rivals.

However, you can't expect to sell a picture merely by broadcasting that it's something new. That factor will only build business after your picture opens. For advance publicity, we suggest strong emphasis on other sales angles. There are half a dozen effective ones.

First, "Just Imagine" was created by DeSylva, Brown and Henderson, outstanding melody masters in the realm of popular music, whose reputation extends from Broadway to Hollywood, and touches every radio station and dance orchestra in the land.

Second, "Just Imagine" is successor to "Sunny Side Up," conceived and written by the same trio that produced the great box office champion of 1929. Underscore that it is more tuneful, smarter, more spectacular, richer in comedy and romance.

Third, a story based on life in 1980—a glimpse of the future both amazing and amusing.

Fourth, a great all-name cast. El Brendel, who has been coming along in popularity like a house afire, uncorks a comedy performance that's a roar. Maureen O'Sullivan, little lass who captivated 'em in support of John McCormack and Will Rogers, scores again. John Garrick, romantic lead, with a voice to melt the femmes.

Fifth, the songs—five choice DeSylva, Brown and Henderson hits—"Old Fashioned Girl," "I'm Only the Words, You Are the Melody," "Drinking Song," "Never Swat a Fly" and "Romance of Elmer Stremingway."

Sixth, directed by David Butler, who was director of "Sunny Side Up."

Now a paragraph of caution. In your advertising, don't describe "Just Imagine" as fantasy. That's a word which keeps some of the public away. And don't play up the trip to Mars angle, which might give the impression that here is a film of scientific speculation.

The natural tie-ups for "Just Imagine" are obvious. Radio broadcasts, hotel orchestras, radio and music stores will come in on the musical end. Fashions and modes of 1980, shown in the picture, will suggest hook-ups with department stores and gown shops. And the splendid pictorial effects showing a city of the future will evoke discussion among clubwomen and in the press.

The things to capitalize are the names of the producers and the cast. The things to emphasize are novelty, comedy and song hits.

Walking Girl Ballyhoo Exploits 'Common Clay'

Female walking ballyhoo was used by Manager E. M. Hart to exploit "Common Clay" at the Academy, Newburgh, N. Y. Girl, dressed neatly, carried a number on the front of her dress and a large card on her back, reading: "Lost a Name, Given a Number, Branded by Society as COMMON CLAY." Other copy on the card made mention of theatre, etc.

Sound Truck Is Only Ballyhoo In Parade

Only advertising unit in the New Orleans Legion Armistice Day parade was the Publix sound truck, pulling a "40 and 8" box car bannered for "War Nurse," coming to the Saenger.

This ballyhoo, arranged by Publicity Director Joe M. Estes, headed the parade, sandwiched between a drum corps and band, and got the picture off to a great start.

HAPPY ANGLE!

Using happiness and optimism as the theme of a full-page tie-up, Manager Holah of the Birmingham Theatre, Detroit, Michigan, did not lose sight of the fact that his pictures must be sold. Reproduced below is full page ad bought by local Chevrolet agency with more than third of space devoted to direct selling of current and coming attractions. Note effectiveness of playdates in broken rule.

PAGE SIX BIRMINGHAM (MICH) ECCENTRIC—THURSDAY, NOVEMBER 13, 1930 PART ...

Happiness for Sale!

Good Motion Pictures — the kind you see here — transport you away from your troubles to a land where your dreams come true!

Make A Visit This Week To The

PUBLIX - BIRMINGHAM THEATRE

See The
Special Showing
of New
CHEVROLET SIXES
ON DISPLAY IN OUR THEATRE LOBBY
Starting Friday, November 14

SEE THESE SHOWS DURING CHEVROLET DISPLAY WEEK

FRI. and SAT. — FRIDAY AND SATURDAY
'Good News'
Stanley Smith - Bessie Love
Cliff Edwards Mary Lawlor
MUSIC—MIRTH AND ROMANCE
Extra! Saturday Matinee for the Kiddies "Punch and Judy Show"

SUN. MON. TUES. — SUNDAY, MONDAY AND TUESDAY
GLORIA SWANSON
in
'What A Widow'
Lew Cody, Owen Moore and Margaret Livingston
PARAMOUNT SOUND NEWS
Extra! SUNDAY MATINEE ONLY

WED. THURS. — WEDNESDAY AND THURSDAY
'Monte Carlo'
Jack Buchanan and Jeanette MacDonald
You'll Talk About This Show for Weeks

The New Sixes On Display In The Theatre Lobby

BIGGER AND BETTER

PRESENTING
THE NEW CHEVROLET SIX

» » AT NEW LOW PRICES « «

The Phaeton	$510	The Coach	$545	Sport Coupe with rumble seat	$575
The Roadster	$475	Standard Coupe	$535	Standard Sedan	$635
Sport Roadster with rumble seat	$495	Standard Five-Window Coupe	$545	Special Sedan	$650

"SPECIAL EQUIPMENT EXTRA"

NEW SIX CHEVROLET

IT'S WISE TO CHOOSE A SIX

JORDAN CHEVROLET, Inc.
BIRMINGHAM, MICHIGAN

SELL PICTORIALS FOR ADDED PROFITS!

With Paramount Pictorials, now in their third release, beginning to assume favor with the public, managers are urged to take steps to plant the trade-name in the minds of patrons, and so definitely add another drawing item to the program. That this can easily be done is the consensus of executive Home Office opinion which is definitely assured of the favorable audience reaction to these novelty shorts.

Monthly releases of Pictorials will be marked by the same consistently high quality of product as in the past. Public taste for these has definitely been gauged.

Interest of all Publix centers on Pictorial No. 3, now under general release, largely because of the prominent part played in it by Jesse Crawford, featured organist at the New York Paramount, and nationally known through his radio work. The final third of the short has Crawford explaining the stops in an organ, and then going into action with the giant instrument. Every effort should be made to capitalize on his name, and also on that of Lowell Thomas, lecturer on the Literary Digest daily broadcast, who fills the middle sequences.

Representing on film the feature story idea of the daily and Sunday press, Pictorials will bring to patrons a range of subjects which ordinarily do not reach the screen in newsreels, such as great artists, musicians, sculptors, leaders in industry, motion picture stars, etc. In addition, part of the reel will contain shots of scenic beauty similar to the Bruce Scenics now in general use, and will have enough of the class element to give just a suggestion of it to every program. Lowell Thomas will describe all travel pictures.

Looking forward to the time when the Pictorial will have registered sufficiently with the public to become worth while as a weekly feature, all theatre managers are urged to plug the trademark on every occasion, taking every opportunity to list "Paramount Pictorial" when they have it booked.

For matters of convenience, Pictorials are numbered 1, 2, 3, etc. In billing, it is advised that the numbers be omitted. Wherever possible, news stories and lobby cards should blow up the personalities and subjects appearing in the pictorials thus adding to their draw and helping the process of planting the trade-mark in the public mind.

BOSTON SPORT PAGES CRASHED

Although managing a suburban theatre, Manager Maurice Corkery of the Capitol, Allston, Mass., landed his theatre on the sport page of the Boston American by entertaining the West Point football squad on the night before the Harvard-Army game.

Harvard Athletic Association bought tickets for the 50 members of the Army squad as part of the entertainment provided for the visiting team. Presence of the Army grid group in the audience boosted Corkery's business for the evening, as well.

Story in the American mentioned the Capitol's feature, "Doughboys."

PHILCO DEALERS TO AID

In the December issue of Philco News, house organ for Philco radio dealers, two entire pages are devoted to the special campaigning of Ruth Chatterton's "The Right To Love." Heading the list of recommended advertising sources are street parades, various contests and special radio broadcasts.

'SOUND' INFORMATION

RETURNING EQUIPMENT

by DR. N. M. LA PORTE

Many theatre managers are returning sound euipment to our district warehouse without attaching the regular pink return tags.

When such equipment is received at the district warehouse, without tags, it cannot be identified and credit cannot be given to the theatre which made the return. It is therefore absolutely necessary that tags be completely filled out and attached to each article returned.

Each theatre manager has been given a copy of Sound Department Bulletins Numbers 1 and 6. These bulletins state in detail that all material (regardless of reason for return) shall be tagged and shipped to the Publix District Warehouse, and to ERPI'S.

The Sound Department will see that proper credit is given for material that is received properly tagged.

You are interested in the cost of the operation of your sound equipment; therefore, be sure to have tags attached to each item that is returned.

Ship all material to your Publix District Warehouse only.

BANCROFT IN N. Y.

George Bancroft opens at the New York Paramount today, brought from Hollywood to make a personal appearance.

BAUM ON COAST

Oscar Baum, formerly musical director at the Brooklyn Paramount Theatre, has been assigned to the Los Angeles Paramount

AN EYE PULLER!

Two-column stills and stories like this on current pictures at Publix-B. & K. theatres appeared daily in the Chicago American for four weeks, furthering a "Talking Picture Contest" conceived by Publicity Director W. K. Hollander, sold to the paper by Hollander and W. H. Pine, and conducted by Ned Williams. Contest is part of a concerted effort being made by Chicago publicizers to secure maximum reader-interest in ads. It not only caused the thousands of contestants to study the stills and note names of players, but directly referred them to current Publix-B. & K. advertisements to find the picture titles. It's repeatable anywhere, any time.

What Are They Saying? Gags Bring Rewards

FILL OUT THIS BLANK.

This is a scene from .... (Name of motion picture)

My name is ....

My address is ....

Above is shown picture No. 1 in the "Talking Picture" contest. Ann Harding is holding a match for James Rennie's cigar. This should help you identify the title of the picture from which the scene is taken, but if you still have doubts turn to the Publix-Balaban & Katz advertisements in The Evening American photoplay section. Then fill in the "balloons" with some appropriate and snappy conversation and send it to the "Talking Picture" Editor of The Chicago Evening American.

HERE'S CHANCE TO VISIT MOVIES FREE FOR YEAR

Today the first of the "talkless" talking pictures appears. The Evening American supplies the pictures. You furnish the "talkies." In other words, each day for four weeks, The Chicago Evening American will publish a "still" photograph taken from some scene in a current moving picture production at the Publix-Balaban & Katz and Publix theaters. You are to furnish the words for each picture, a snappy conversation between the two or three characters represented.

CHOOSE ANY SUBJECT. This conversation does not necessarily have to refer to anything pertaining to the movie plot itself. It may be entirely different, such as conversation on the weather, football, peace, war, marriage, romance or anything else which is short and to the point. Either fill in the "balloons," those round circles printed in each picture, with the words you desire, or write them on a separate sheet of paper and attach them to the picture. You will be given the names of the moving picture actors and actresses represented in the photograph and by referring to the Publix-Balaban & Katz ads in this paper you can easily determine what current movie the scene was taken from.

WIN RICH PRIZES. ... Fifty pairs of guest tickets to Publix-Balaban & Katz and Publix theaters will be awarded each day for the best conversation supplied to the daily pictures. Or you may hold the pictures until you have a set of six, representing those published for the entire week, and submit them. The weekly awards will consist of twenty-five monthly guest cards, each admitting two persons for a period of one month to some Publix-Balaban & Katz theater.

TEN CAPITAL PRIZES. Ten annual guest tickets, each admitting two persons to Publix-Balaban & Katz and Publix theaters for an entire year, will be given to those persons supplying words for the entire set of twenty-four pictures which are to appear in the contest. ...

CLEVER WRITING COUNTS. The "talking pictures" will be judged, first, on the cleverness, originality and wit displayed in writing the bits of dialogue and, second, upon the accuracy of identification of the movie from which the "still" is taken. Study the first picture in the contest, which appears in today's American. What do you think those characters are saying to each other? Sharpen up your pencil and your wits and fill out the speech "balloons," which the artist has provided for you. ...

Wanted: Words With Snap; Rewards for Best

This is Picture No. 7 in the Talking Picture Contest. Chevalier's celebrated smile is absent in this picture, which is No. 7 in the "Talkless Talkies" contest. Perhaps he doesn't like what Dorothy Christie is saying in his ear. Or perhaps he has a headache and the pretty blonde is just trying to soothe it for him. There are plenty of possibilities for some interesting conversation in this scene. And, of course, you know the title of the movie in which the famous Maurice is appearing this week at a Publix-Balaban & Katz theater?

This is a scene from .... (Name of motion picture.)

My name is ....

My address is ....

HERE ARE MORE WINNERS IN TALKIE CONTEST

YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of December 12th, 1930 — No. 63

"The opening months of the new year mark a weak spot in the theatre calendar. With the proper determination, resourcefulness, and energy this off-period can be converted into one of substantial profit. That is the goal upon which all our energies must be concentrated!" —SAM KATZ

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Director of Advertising* — J. ALBERT HIRSCH, *Editor*

Contents Strictly Confidential

NOW—OR NEVER!

Boys, here's the chance you've been waiting for!

Are you among those who complain that they've never had the opportunity to show what they really could do? That they are lights hidden under a bushel? That they are born to blush unseen and waste their fragrance on the desert air?

Well, here's your chance to put on a one man show right under the eyes of the men who can do you the most good!

Physicists tell us that a feather, which descends in a rather leisurely fashion when dropped under normal conditions, will have its speed appreciably accelerated when dropped in a vacuum. Also, that a silhouette, which is barely visible against a black background, stands out most effectively against a white one. In other words, the individual performance of the feather or silhouette becomes more accentuated and noticeable the minute the medium in which it operates becomes rarefied.

This elementary principle of physics is brought to your attention, not to fill space in idle speculation, but to give you a valuable tip-off on how to improve YOUR status in the company.

During normal times, when business is good, the individual performances of theatre managers and advertising men are comparatively difficult to gauge. Of course, in the long run, consistent capability will always stand out, as will consistent incompetence. However, with the public regularly attending the theatres in great numbers from force of habit, as they do when times are good, it is sometimes hard to decide just what part of a theatre's receipts can be attributed to the routine theatre-going habits of the patrons, and for what part of the receipts the resourcefulness and showmanship of the theatre manager or advertising man are directly responsible.

The minute theatre patronage drops off, whether because of natural seasonal slumps or local conditions, the individual performances of the showmen in charge of the theatre begin to stand out in clear, well defined outlines. Against the background of decreased theatre-going activity, the issue can no longer remain in doubt. If a theatre still continues to show a regular profit at such a time, it is evident that the consistent business is due to the efforts of the theatre manager or advertising man of that particular theatre. Conversely, if a theatre's business drops and remains at low ebb, barring a few exceptional cases, the searchlight becomes inevitably focussed upon the deficiencies of the men in charge of that theatre.

The period before Christmas has always been an off period in theatre business. The same is usually true for the first half of January. Realizing this, Home Office executives have instituted a special movement for increasing business in each theatre to such an extent that normal profits may be obtained. This period should be the ideal opportunity for which you have been waiting. Against the rarefied background of a slump business period, your slightest effort will be silhouetted with striking, unmistakable emphasis before the searching scrutiny of your seniors, both in the field and at the Home Office.

It is needless to go into the results of this scrutiny. Everyone knows the reward for conspicuous and outstanding achievement in Publix. The roster of the company's executives, almost without exception, is filled with the names of men who have so distinguished themselves.

This is YOUR chance to get into the Publix eye. Don't muff it!

CARE IN ORGAN MAINTENANCE NECESSARY

Even more vigilance and care in organ maintenance is necessary when an organ is idle than when it is regularly in use, Boris Morros states in advising managers to guard against depreciation of the organs entrusted to their care.

"Organs all over the Publix circuit represent an investment of many thousands of dollars," Mr. Morros said. "An organ is, by virtue of its complex mechanism, one of the most delicate musical instruments. Unless consistently played and cared for, it can easily get into a state of disrepair.

"Every organist and house manager should be vigilant in the extreme in taking care of an organ while it is in use. Even more vigilance is necessary when the organ is idle. Greatest enemies of the idle organ are rodents, dry rot and faulty electrical contacts.

"To preserve the value of these expensive instruments intact and unimpaired, an organ should be played as often as possible, even if only spasmodically, and constant attention should be given to it so that it is always in condition to be played upon at any time.

"Have your maintenance man inspect your organ regularly."

NEW YORK PROGRAM PLOTS !

Week Beginning Dec. 12th

New York Paramount

1. Leo Reisman ..... (7)
2. Paramount News & Trailer on "Tom Sawyer"..... (10)
3. Organ Concert—Crawford.. (7)
4. Publix Unit—George Bancroft ..... (45)
5. "Only Saps Work"—Paramount ..... (74)
6. Trailers ..... (2)

Brooklyn Paramount

1. "Paramount on Parade"—Rubinoff, Vallee, Barrie, Thompson, Alpert and Judnick ..... (12)
2. Paramount News & Trailer on "Tom Sawyer"..... (11)
3. Publix Unit—Rudy Vallee.. (35)
4. "Morocco"—Paramount..... (90)
5. Trailers ..... (2)

Rialto Theatre

1. Paramount News ..... (10)
2. "Go Ahead and Sing"—Paramount ..... (11)
3. "Mysterious Mose"—Paramount ..... (6)
4. "The Blue Angel"—Paramount—Second Week .....(100)

Rivoli Theatre

"Morocco"—Fifth Week.

Week Beginning Dec. 19th

New York Paramount

1. Leo Reisman ..... (7)
2. Paramount News, Fashion Reel and Trailer on "Along Came Youth" ..... (1
3. Organ Concert—Crawford.. (7
4. Publix Unit—Frank Jenks.. (32)
5. "Tom Sawyer"—Paramount (85)
6. Trailers ..... (2)

Brooklyn Paramount

1. Dave Rubinoff ..... (7)
2. Paramount News & Trailer on "Along Came Youth"... (11)
3. Organ Concert—Stuart Barrie, Elsie Thompson..... (5)
4. Publix Unit—Rudy Vallee.. (40)
5. "Tom Sawyer"—Paramount (85)
6. Trailers ..... (2)

Rialto Theatre

"The Blue Angel"—Third Week

Rivoli Theatre (18th)

1. Paramount News ..... (10)
2. "Two's Company"—Paramount ..... (10)
3. "Anything But Ham"—Paramount ..... (10)
4. "Row, Row, Row"—Paramount ..... (7)
5. "The Royal Family"—Paramount ..... (80)

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Runn'g Time
	Follow The Leader	9 reels (AT)	Paramount	6850	76 min.
	The Blue Angel	10 reels (AT)	Paramount	8844	98 min.
	Passion Flower	9 reels (AT)	MGM	7000	78 min.
	Mothers Cry	8 reels (AT)	1st National	6600	73 min.
	Part Time Wife	8 reels (AT)	Fox	6725	75 min.
	Princess and the Plumber	8 (AT)	Fox	6460	72 min.
	Boudoir Diplomat	8 reels (AT)	Universal	6080	68 min.
	Madonna of the Streets	8 reels (AT)	Columbia	6538	73 min.
	The Bat Whispers	10 reels (AT)	United Art.	7625	85 min.
	Lightnin'	10 reels (AT)	Fox	8700	97 min.
	Oh For A Man!	9 reels (AT)	Fox	7075	79 min.
	See America Thirst	8 reels (AT)	Universal	6880	77 min.
	The Third Alarm	7 reels (AT)	Tiffany	5490	61 min.
	The Love Kiss	7 reels (AT) (AT)—All Talking	Celeb. Prod.	5700	63 min.

LENGTH OF TALKING SHORTS

PARAMOUNT

	Ol' King Cotton	955	11 min.
	Anything But Ham	875	10 min.
	News No. 34	870	10 min.
	News No. 35	820	9 min.
	Two's Company	950	11 min.
	Sky Scrappers	1625	18 min.
	The French Line	655	7 min.
	News No. 36	815	9 min.
	News No. 37	845	9 min.

WARNER BROS.

1098	For Two Cents	870	10 min.
1096-7	Curses	1300	15 min.

MGM

	A Fine Mess	2545	28 min.
	Baby Follies (Technicolor)	1675	19 min.

PATHE

	Review No. 46	815	9 min.
	Review No. 47	880	10 min.

EDUCATIONAL

	Racket Cheers	1780	20 min.
	Hollywood Theme Song	1825	20 min.
	Up A Tree	1760	20 min.
	Take Your Medicine (Color)	965	11 min.
	Expensive Kisses	1600	18 min.
	Our Nagging Wives	1725	19 min.

TIFFANY

	The World's Champion	1785	20 min.
	The Little Divorcee (Chimp Series)	1765	19 min.

UNIVERSAL

	Fingerprints (Chapter 1)	1830	20 min.

CAPITOL EXCH.

	Phantom of the West (Chapter 1)	2150	24 min.
	Phantom of the West (Trailer)	700	8 min.

LENGTH OF SYNCHRONOUS SHORTS

PARAMOUNT

	Mysterious Mose (Talkartoon)	550	6 min.
	Row, Row, Row (Screen Song)	615	7 min.

PATHE

	Gypped in Egypt (Cartoon)	775	9 min.

MISCELLANEOUS

	Some Wild Appetites	700	8 min.

INDEX

Page Col.

MERCHANDISING

General

December Impetus to be Carried Into Jan. 1 4
Film Business Changes Program 1 2
Commercial Ad Shorts Go Big 2 1
New Year's Coin Getter... 2 2
5 Paramount Coin-Giants Ready 3 3
"Tom Sawyer" Sold to Kids Via Radio 4 5
Tired Ads Won't Sell.... 5 1
Use Pictorial To Build Profits.. ..... 11 3

Specific

Christmas Campaigns in Full Swing 3 1
"Tom Sawyer" Piling Up Grosses 3 4
"Morocco" is Sensation .. 4 1
Youngstown Fall Activity 6 1
Crowds Join Amos 'n Andy Ballyhoo 6 5
Hallowe'en Matinees Sensational 7 1
Explosive Campaign Jolts Detroit 8 1
Stapleton Paramount Opens 9 1
New Gag in Mattapan Campaign 9 3
Trophy Night Pulls Crowd 9 2
Kids' Matinee Called Pal Parties 9 2

GENERAL INFORMATION

Booking Dept. Set-Up.... 1 1
Change Items on Ad Budget As Needed 1 2
'Blue Angel' Immediate Hit 1 4
Letters Win Thanks of Mr. Katz 1 4
P. O. to Stress Divisional Highlights 2 3
H. O. to Handle Credit Details on Ad Shorts... 2 2
Limit Set On Advances to Employees 2 4
Lopez Signed for Screen Broadcasts 5 4
N. Y. Paramount on Air Tri-Weekly 6 3
Famous Music Week for Jan. 2nd 7 5
Hays Pledges Industry's Support 8 4
Care in Organ Maintenance Necessary 12 3

FEATURES

Anniversary Ahead? 6 4
Meet The Boys 6 2
Biog. of Raibourn..... 7 3
Short Reviews 10
Selling 'Just Imagine'... 11 1
Sound Information 11 4
Editorial 12 1
Program Plots 12 3
Length of Features..... 12 4